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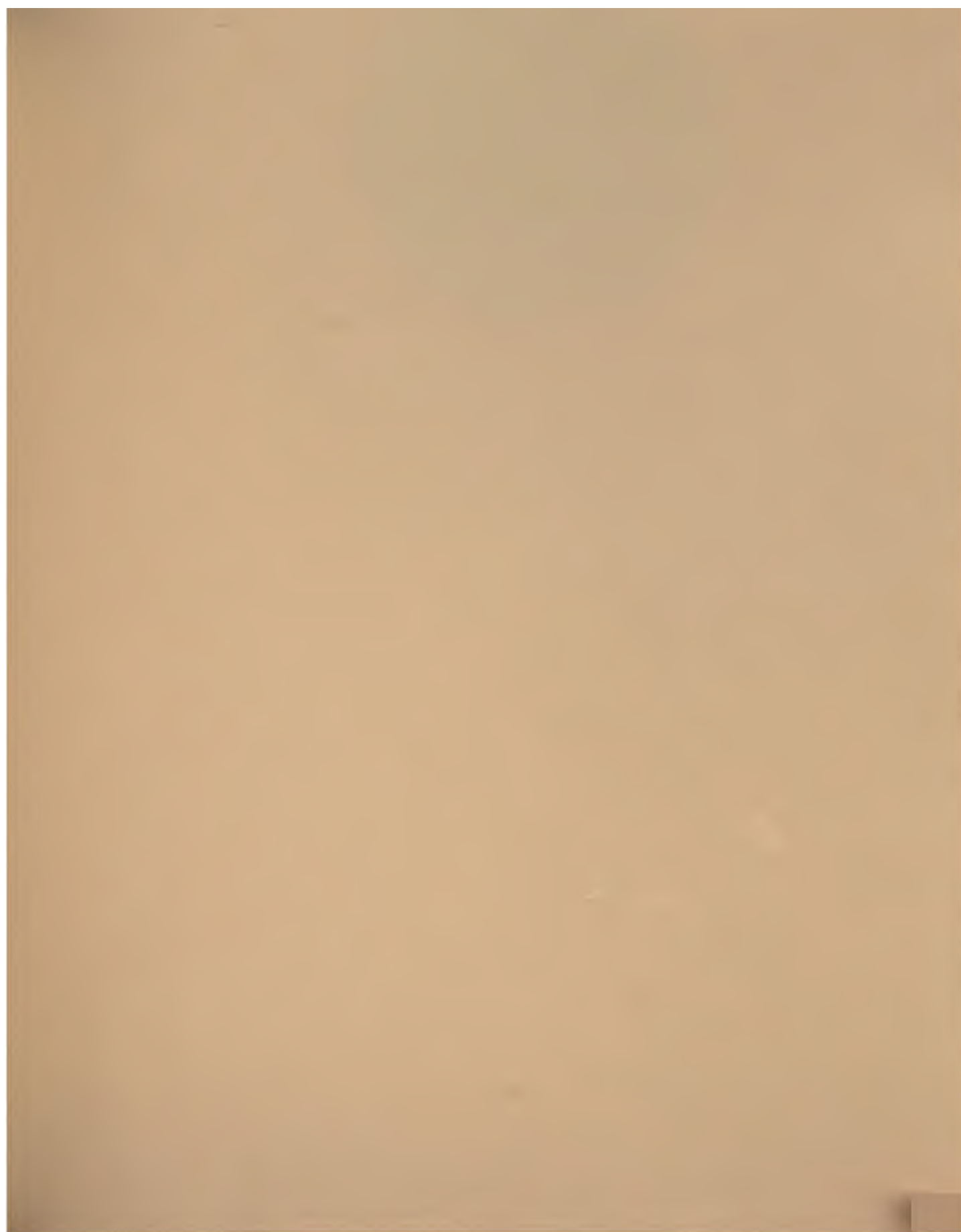
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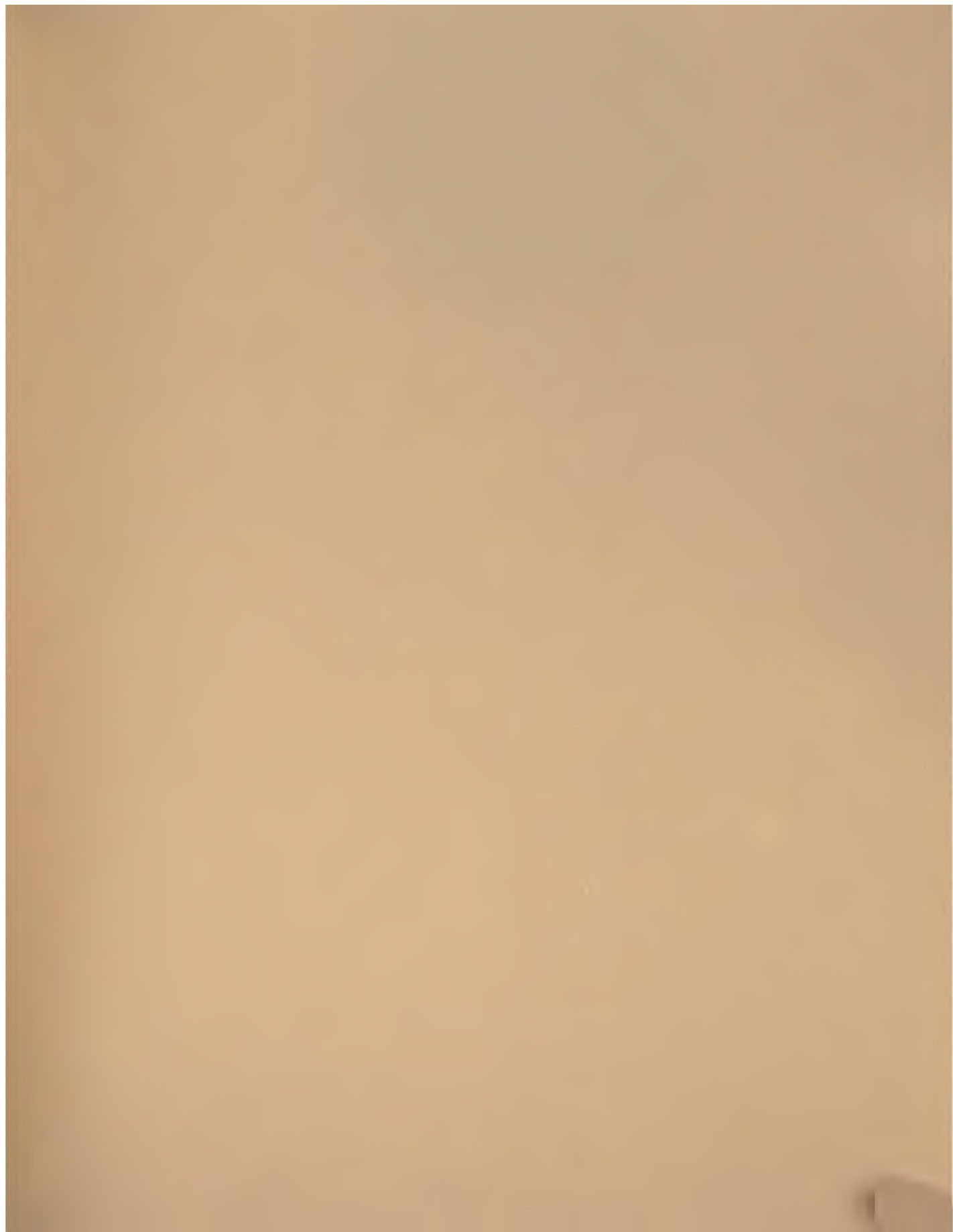
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BOOKBINDING AS A FINE ART

6

A LECTURE ON
BOOKBINDING
AS A FINE ART

DELIVERED BEFORE THE GROLIER CLUB,
FEBRUARY 26, 1885

WITH SIXTY-THREE ILLUSTRATIONS

BY
ROBERT HOE



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ILLUSTRATIONS.

PLATE.

1. VOLUME IN VELLUM COVER. 16th century. Showing the sewing.
2. CHAINED LIBRARY IN HEREFORD CATHEDRAL.
3. MS. ON VELLUM. Small 4^o, 15th century contemporary binding.
4. ANTIPHONALE. Illuminated manuscript upon vellum. 15th century, folio.
5. BALTASSAR CASTIGLIONE. IL CORTEGIANO. Venetia, 1541, 8^o. Binding in the style of Grolier.
6. JEHAN CARION. LE LIVRE DES CHRONIQUES. 12^o, Paris, 1548.
7. BOCCACCIO (G.). LIBRO DELLE DONNE ILLUSTRATE. 8^o, Venetia, 1547.
8. HORE BEATÆ MARIE VIRGINIS. Wood cuts and engraved borders. 8^o, Lugduni, 1516. Stamped and tooled binding.
9. RAYMON SEBON. LA THEOLOGIE NATURELLE. 8^o, Paris, 1565. Contemporary binding inlaid with various colored leathers.
10. LA COMEDIA DI DANTE. 8^o, Venegia, 1544. Bound by F. Bedford, after an early Italian pattern.
11. FABIO AMBROSIO SPINOLA DELLE MEDITATIONI. 12^o, Genoa, 1667. Italian binding in olive morocco.
12. HORE BEATÆ MARIE VIRGINIS, &c. Printed upon vellum, with miniatures. 8^o, G. Annabat, Paris, circa 1508. Contemporary binding in olive morocco.
13. BOOK OF HOURS, PRINTED UPON VELLUM BY ANTOINE VERARD. 8^o, Paris, 1503. Olive morocco. Binder unknown. Early 16th century.
14. OVIDII: M. AURELII: &c. 12^o, Venice, Aldus, 1534. Olive morocco, from the library of François I^{er}.
15. ANTONII MIZALDI MONSLUCIANI PLANETOLOGIA. 4^o, Lugduni, 1551. Olive morocco, painted and tooled in compartments, from the library of Diane de Poitiers.
16. COMPENDIUM CONCERTATIONIS. 8^o, Paris, 1546. Stamped leather binding.
17. J. DE STRADA. EPITOME DU THRESOR DES ANTIQUITES. 4^o, Lyon, 1553. Brown morocco by Nicholas Eve.

PLATE

18. OFFICIUM BEATÆ MARÆ VIRGINIS. 8°, Paris, 1597. Marguerite de Valois' copy with her devices, and those of Henri IV. Bound in olive morocco.
19. DES-PORTES. CENT PSEAUMES DE DAVID. Small 8°, Paris, 1598. Marguerite de Valois' copy, in olive morocco, with her devices.
20. P. DE COMINES. CRONIQUE ET HISTOIRE. 12°, Paris, 1560. Henry the Third's copy. Brown morocco by Clovis Eve.
21. ÆSCHYLI, SOPHOCLES, EURIPIDIS, TRAGÆDIÆ SELECTÆ. 2 vols., 12°, H. Stephanus, 1567. Red morocco, with arms and monogram of De Thou.
22. OFFICIUM ANTWERPIÆ. Ex-Officina Plantiniana, 1609. Red morocco.
23. ZANINI-DELLA ARCHITETTURA. 4°, Padona, 1677. Italian binding in brown morocco.
24. FRENCH BOOK OF HOURS. MS. Upon vellum, with illuminations. 4°, 16th century. Binding, red morocco, inlaid with olive morocco, by Le Gascon.
25. MISSALE ROMANUM. Folio, Paris, 1652. Red morocco by Le Gascon.
26. LE TABLEAU DE LA CROIX. Enrichi de Belles Figures par Colin. 4°, Paris, 1651. Red morocco by Le Gascon.
27. NATALIS (H.) ADNOTATIONES ET MEDITATIONES IN EVANGELIA. Folio, Antverpiæ, 1595. Arms of Count Hoym on the sides.
28. ILLUMINATED MANUSCRIPT. In 4°, upon vellum. 15th century.
29. ACHARISIO-VOCABOLARIO. 4°, 1543. Italian binding, 16th century, in red morocco, with the arms of the Emperor Charles V.
30. THE GOVERNMENT OF THE TONGUE. By the Author of The Whole Duty of Man. 8°, at the Theatre in Oxford, 1775. Bound in black morocco by Elliott & Chapman.
31. BIBLIA PAUPERUM. Folio. Red morocco by Derome.
32. LES TROIS LIVRES DU DOCTEUR NICHOLAS SAUNDERS. 8°, Paris, 1587. Red morocco inlaid by Derome.
33. J. CAMERARIO. SYMBOLORUM ET EMBLAMATUM. 4°, Norimberg, 1605. Red morocco. Le Duc de la Vallière's copy.
34. OFFICE DE LA SEMAINE SAINTE. Plates by Callot. 4°, Paris, 1667. Red morocco, from the library of Maria Theresa, wife of Louis XIV.
35. SAVONAROLÆ. DE SIMPLICITATE CHRISTIANÆ VITÆ. 12°, Paris, 1637. Binding in brown morocco by Monnier.
36. TASSO. LA GERUSALEMME LIBERATA. Folio, Venezia, 1745. Binding by Padeloup in red morocco, with Mazarin arms.
37. HEURES ROYAL. 12°, Bruxelles, 1759. Binding in red morocco by Padeloup.
38. LORGUS. DAPHNIS ET CHLOE. 12°, Paris, 1745. Red morocco by Padeloup.

PLATE.

39. H. WALPOLE. THE MISTERIOUS MOTHER; A TRAGEDY. 8°, printed at Strawberry Hill, 1768. Orange morocco, bound by Roger Payne.
40. CHAOS DEL TRI PER UNO. 12°, Venegia, 1527. Orange morocco by Roger Payne.
41. INSIDE COVER OF VOLUME SHOWN ON PLATE. (CHAOS DEL TRI PER UNO, 1527).
42. ROGERUS PAYNE, Natus Vindefor: MDCCXXXIX; denatus Londin: MDCC-LXXXVII.
43. DE FOE. ROBINSON CRUSOE. 18°, London, 1820. Binding in red morocco by Charles Lewis.
44. ÆSCHYLUS. 12°, Venice, Aldus, 1552. Red morocco by Charles Lewis.
45. REYNARD THE FOX. 8°, London, 1853. Binding by F. Bedford.
46. FRANCIS QUARLES. DIVINE POEMS. 12°, London, 1714. Binding by Rivière.
47. DANTE. 8°, Florence, 1544. Brown morocco by Rivière.
48. BITAUBÉ. JOSEPH. 8°, Paris, 1786. Green morocco by Bozerian.
49. BOILEAU. ŒUVRES. 5 vols. 8°, 1747. Red morocco by Lefébure.
50. ILLUMINATED MS. ON VELLUM. 4°, 16th century. Red morocco by Thouvenin.
51. INSIDE OF COVER OF BOOK SHOWN IN PLATE 50.
52. SPECULUM HUMANÆ VITÆ. 12°, Paris, 1542.
53. HORÆ. French MS., 16th century, upon vellum, with miniatures and borders. 4°.
54. PÉRÉFIXE. HISTOIRE DU ROY HENRY LE GRAND. 12°, Amsterdam, Elsevier, 1661. Olive morocco by Capé.
55. LA FABLE DE PSYCHÉ. FIGURES DE RAPHAEL. Folio, Paris, 1802. Red morocco by Petit.
56. CATULLE. POÉSIES. 12°, Paris, 1867. Inlaid morocco by Hardy.
57. ROMMANT DE LA ROSE. Paris, J. Petit, s. d., circa 1500. Red morocco by Lortic.
58. ILLUMINATED ENGLISH BOOK OF HOURS. Upon vellum, 4°, 15th century. Inlaid morocco by Lortic.
59. HISTOIRE DE MANON LESCAUT. 2 vols., 12°, large paper, 1753.
60. PERSIAN MS. 8°, painted Persian binding, executed about 1700.
61. BINDING UPON A FOLIO PERSIAN MANUSCRIPT. Executed in the late 16th or early 17th century.
62. DUTCH SILVER REPOUSSÉ BINDING. 17th century.
63. ILLUMINATED MS. UPON VELLUM. 4°, 16th century. Old English silver binding applied upon velvet.



LECTURE ON
BOOKBINDING AS A FINE ART

ONE hardly knows where to look for any intelligent account of the history and development of the art of bookbinding. The more I have considered our subject, the more difficult it has seemed to surround it with an interest worthy of your attention.

Brillat-Savarin, in his treatise, "La Physiologie du Gout," says, "One may *learn* to boil, but the roaster is born"; so, I fancy, one must be an inbred bibliophile to fully appreciate a good bookbinding—a love for books embracing not only their contents but their coverings.

I confess to a higher esteem for the inside of a volume than for the binding; still, fine feathers make a fine bird, and the song of many a bird entitles him to beautiful plumage. We do not despise the art of *parure* for ourselves,—at least some of us do not,—and why should we grudge it to an author?—so many of them had so little of it when they were on the earth. However, we will not place the binder upon the level of the tailor or costumer.

We would rank bookbinding as an art, not an industry—an industrial art truly, but one in which the creative element has an important part. The books of the best binders are artistic, as the violins of the Cremonas and Stradellas, with their beautiful form and workmanship and fine quality, or the skillful productions of a Cellini or a Limoges enameLER are artistic. It is true that few, comparatively, have attained great excellence as bookbinders, but we judge of no art by its inferior examples. It is only through its best representatives that we are able to gauge its capabilities.

A satisfactory treatise of bookbinding as an art, and its relation to the arts, has still to be written. The books already published on the subject are without any special literary merit, being for the most part compiled by work-

men, who consider the subject from a technical point of view. If they venture upon its artistic history, their data are so imperfect as to render their efforts in this direction fruitless. The fact is, that bookbinding at the present day is a combination of trades, not a complete trade in itself. One man sews the leaves together, one gilds the edges, another prepares and puts on the covers, while another "tools" or finishes the back and sides with the gold. This was not the case in olden days, when the binder performed all these processes himself, oftentimes even to the cutting of his tools, and the work was his own from beginning to end; thus bearing more completely the stamp of his own individuality.

The most ambitious work upon bookbinding which has appeared is written by a Frenchman named Marius-Michel. His specialty is the tooling or ornamenting of the covers, and he naturally considers the subject from his own technical stand-point. Hence his treatise is in a great measure a failure; especially as he is not, as a writer upon the subject should be, imbued with high artistic instincts.

Another work upon bookbinding is by Zaehnsdorf, engaged in the business in London. In his preface he states that his object in writing it is "to enable the reader to

know when a book is well bound, and to form a judgment on inferior work." To do the latter, however, it is perhaps only necessary to examine some of the work turned out by the author himself. Possibly he is conscious of this, for a little further on he says he hopes his pages may stimulate the public "to give the binder a better chance of producing better work at better prices." He also says that he "explains the various branches of the trade, to enable amateurs to do at least what Grolier and many other distinguished personages have done—direct the binder for any particular style and design, and acquire, like them, fame for their collections." His book is devoted to a description of the various processes and machinery employed, the collating, making up, sewing, forwarding, pasting, trimming, backing, and finishing or decorating.

J. H. Arnott's treatise upon bookbinding, published in 1837, is an attempt to trace the history of the art, but his data are insufficient as well as imperfect.

Later writers refer to it as out of date, probably because he had little knowledge of the machinery and mechanical appliances now available in the trade.

Joseph Cundall also wrote a treatise on the subject, which was published in London, in 1847.

We must not overlook a didactic poem by a French binder named Lesné, written in 1820. It is in four books, in the classic style of Boileau. He rhymes heroic numbers of morocco, calf-skins, binder heroes and their exploits, reminding the reader of the Argonauts in pursuit of the golden fleece.

At the risk of being set down as an ignoramus by some practical binder, I do not hesitate to say that it is as impossible to produce a fine bookbinding through the agency of machinery as to produce a fine painting by such means. In any event, it is proposed here to consider, not so much the practical as the artistic phase of our subject.

One may discourse with the utmost eloquence upon the attractions and beauties of sculpture and pictures (or even book-covers), only creating thereby a certain curiosity, or desire, to behold the objects themselves. As this is not intended to be an essay, but a rather informal address, it seemed to me that the best method of communicating a part of what might be said would be to present some illustrative views of artistic work. I have accordingly had some examples of binding photographed for exhibition on the screen. The views, I trust, will be sufficiently clear to enable us to study the designs, and also, to some extent, the workmanship. The knowledge of the subject, such as I have,

has been attained only as a recreation, and not through any serious study.*

Some persons seem to think a passion for books needs an excuse, especially from one who is not professionally literary. Among friends no such apology is necessary. One loves his favorite authors, who appeal to him from ages past as well as present; loves them in comely type, well printed upon good paper; and, finally, combining his affection with an appreciation of the beautiful, may, as I have said before, clothe them fitly and artistically. No true book-lover wants his gems of literature bound inappropriately. He has no sympathy with the binder who, if unrestrained, will cover Baxter's "Saint's Everlasting Rest," or Blair's "Grave," with bright red leather and stamp a spread eagle on the sides in gold; or clothe old editions of Ovid or Anacreon with death-heads and cross-bones, as did the binder of "Henry III. of France." This monarch had, however, the merit of being serious,—at least in his book-covers.

Rare old volumes, in cotemporary artistic and historical bindings, are being brought to this country by degrees, and faster now than ever before. The choicest of these works of art have mostly been already collected into the large

* For publication with this lecture the photographs have been reproduced by the artotype process of Mr. Edward Bierstadt.

libraries of Europe. The material I have had to gather my illustrations from, for this occasion, is scanty and not as fully representative as I could wish, being taken entirely from my own collection.

The artistic excellences of a bookbinding consist first in the leaves being laid together compactly and evenly, without kinks or wrinkles. The sewing should be done with the finest linen thread or, better still, with silk, upon raised bands on the back, and not upon cords placed in grooves cut into the paper. In the xvith century, when books were more valued in some ways than now, there was a law in England prohibiting this cutting or sawing of the backs of books. I never learned of its repeal. The disregard of it may account for some binders' other unlawful treatment of books, as when they put them in a machine like a guillotine and cut down the edges as near the text as they dare, or sometimes into the text itself. Plate 1 is an old vellum volume, from the back of which the cover is partly stripped, displaying the raised band. The color of the book being a dirty white, the photograph is poor, but it shows the raised bands sewed with a braided stitch.

The shape and thickness of the boards claim attention after the sewing. Then comes the selection and putting on of the calf-skin or morocco; and, lastly, the ornamentation,

either in gold or inlaid leather, or both combined, as before explained. In almost all artistic bindings this is done as follows: The design, having been drawn upon paper, is transferred, or marked out upon the book. The gilding-tools (cut in hard metal, each one being a section of the design) are applied, when hot, upon the leather, leaving a sunken impression. After the whole pattern has been worked out in this way, the lines impressed are touched with white of egg, or size, so that the gold will adhere; this is put on in leaf form, and the tools again pressed accurately into the lines of the design. In this way the book is gone over with many tools, sometimes with three thicknesses of gold-leaf separately applied. In examining the illustrations, we may have some opportunity to criticise their make-up and covering, but the designs upon them should receive our especial consideration.

It was not until the viiith or ixth century that the binding of books in the leaf form may be said to have commenced. They were, of course, manuscripts; the covers were of wood, upon which were fastened metal plaques gilded or silvered, oftentimes of pure gold richly chased and ornamented by incrustated precious stones, carvings in ivory, and the like. Sometimes the ornaments were centuries older than the books themselves, nothing being con-

sidered too rare or costly to decorate sacred volumes. Most of these bindings have been destroyed for the sake of the gems and the gold and silver upon them. It is painful to read of vandalism which ruthlessly tore off the exquisite chasings and enamels, the magnificent work of the early Florentine and Roman artists and goldsmiths, for the sake of the precious metal only. Humbler materials, such as sheep-skin, deer-skin, and morocco, excited no such cupidity, so that we owe the preservation of many a rare volume to its more unobtrusive covering.

We all know how it was the custom to chain ponderous volumes to reading-desks in the churches and elsewhere,—volumes bound in oaken boards covered with stamped leather, ornamented and shod with brass, to which the readers came and departed in turns. Afterward as the books became more numerous they were chained in rows on the shelves. There is such a library in Hereford Cathedral, and of which we have a view in Plate 2 taken from a photograph. Plate 3 is from a small manuscript, with metal corners and bosses and clasps. The binding dates from early in the xvth century and will serve to show the style of leather bindings upon wooden sides, with metal ornaments. The design is interesting and has artistic merit. Plate 4 is a view of an Antiphonale, an illumined

folio manuscript on vellum, the binding being executed about the year 1500. With its bosses and heavy corners, clasps and feet, it looks like some huge antediluvian.

The Medici family in their general patronage of the arts did not omit either the bookmaker or the bookbinder. They caused the books, covered with rich velvets, to be ornamented with corners and plaques of silver elaborately chased. This kind of work, which is very beautiful, is incised, and known as Niello; and I may say here in passing, that to this goldsmith's chasing is traced the modern art of engraving prints, the artist rubbing a black substance into the lines he had cut, and taking an impression on paper as a test of his progress.

Parchment and leather, stamped with elaborate and grotesque designs stretched over the wooden covers, was the prevailing style of binding in the xvth and early part of the xvith century.

Such views as I have taken of examples of this kind are failures, owing to the light color of the books, which does not afford the necessary background to bring out the design. I am therefore unable to show any specimens. The sewing in these volumes is worthy of remark. One is seldom seen with loose leaves. The covers may be split at the joints or torn off, still the leaves stay firmly in place,

They can flutter to their destruction, but the bands and threads, after more than three hundred years of faithful service, will still hold them firmly in.

In the xvth century pasteboard began to be used for the covers, and here we find the binders themselves turned vandals. The thick sides were made up of paper cemented or pasted together under great pressure to insure solidity. As the art of printing had become universal, and the occupation of the scribe had gone, the printers and binders thought his works might as well go with him, so they cut the old manuscripts up indiscriminately, very much as a modern Yankee architect would tear down an old, quaint, artistic stone mansion, to erect what Diedrich Knickerbocker calls in the history of New Amsterdam a "shingle palace," which said palace would now be made resplendent with tin or zinc lintels, portico, and cornices. By this I mean nothing derogatory to the art of printing or binding, but disapproval of the printers and binders who, as I said before, cut up the fine old manuscripts, and, throwing away their bindings, used the vellum sheets for tympan on the printing-presses, and stuffed them into their book-covers. It is a favorite occupation of some bibliophiles to soak these out in water, and mourn over them.

After the establishment, early in the xvith century, of the famous printing-presses of Venice, Rome, Lyons, Basle, Nuremburg, and Paris, the accumulation of libraries became more general, and the taste for fine bindings revived, or, as may perhaps be more correctly stated, continued, but in a different direction. Levant morocco and calf-skins superseded the wooden covers, metal and vellum, as they were more easily managed, and more susceptible of ornamentation.

The famous printer of Venice, Aldus, had for a friend and counselor Jean Grolier. His presence was then, as his name is now, a stimulus to the efforts of the author, printer, binder, and book-collector. Although not alone in the field, for kings, princes, and wealthy amateurs vied with him in the production of beautiful books, he may justly be considered as having done as much, if not more, to further the progress of this art than any one person during the forty or fifty years of his active life, say from 1485 to 1540. Of his library, which at his death numbered some three thousand volumes, only about four hundred are known to survive, or have been traced. These are amply sufficient to show his judgment and good taste, not only in the selection of his books, but in the exquisite ornamentation of the bindings, most of which are models of artistic design.

Upon the covers of his books, along the lower margin, is often found the well-known device in the Latin language: "Jean Grolier and friends." As he may have had many volumes without this inscription upon them, it is probable that more than four hundred exist unidentified.

In Plates 5, 6, and 7 we have some examples of the styles known as Grolier bindings. Plate 5 is probably Venetian work dating about 1541. You will observe that the pattern is severe, but at the same time there is a grace in the lines, and a keen sense of proportion. Who the artists were who originated and executed these designs is not positively known.

A peculiarity of the bindings which take their name from Grolier, and also of the early Italian bindings, is that the designs upon them are not only appropriate (that is, suited to the material they are wrought upon and to the tools they are worked with), but the patterns, while very symmetrical, even to being geometrical, are full of harmony. The lines interlace, cross and recross. We might almost say there is a dignity about them; they are never trivial in conception, nor do they degenerate into stiffness. Their variety is infinite.

Plates 8 and 9 exhibit stamped bindings, the corner-pieces and centers being done with a single tool or plate.

You will observe the extreme boldness of the drawing in Plate 8 and how fine a sweep the lines have. They will bear enlarging and gain by the process.

It is fair to state that previous to Grolier's time the Italians, who were the first to excel in finely decorated morocco and calf books, produced very beautifully designed bindings, ornamented with scroll-work.

Plate 10 will serve as an example of one of the best Italian styles. It is not an old book-cover, but a copy or reproduction by the late Francis Bedford of London; the original design is admirably rendered, although lacking freedom of treatment. Plate 11 is an Italian binding of later date. It is exceedingly delicate. The leaves, outlined with gold, are filled in with silver.

It is supposed that the printer Aldus, to gratify the taste of his rich customers, employed artists, both Italian and French, in a bindery which he established, and as the French amateurs became his best customers, the art developed more fully in that country, and the French workman afterward carried it to its fullest perfection. The art of bookbinding at this epoch was after all only a phase of the revival in all the fine arts at the period of the Renaissance. Taste had lain dormant so long, the beautiful had been so utterly ignored, that when the revulsion came, men drank deeply: the

eye and the imagination had alike become insatiable. The golden age of artistic bookbinding was from 1525 to 1575.

For twenty years Grolier, under a commission from François I. of France, resided in Rome and the north of Italy. Before his return to France, the taste for fine books had developed there. The King shared it in some degree, while the Dauphin, afterward Henri II., became an ardent bibliophile, perhaps through the influence of Grolier, and aided by the fancy of Diane de Poitiers, in whom he found the rare combination of personal beauty and correct artistic tastes. The libraries of Grolier, Henri II., Diane, and Maioli (a friend of Grolier's, and unknown except through his books) will always remain famous. Abounding in additions of the ancient classics, then being first published and made known to the world at large, printed in a severe style with wonderful correctness and exquisite taste, the covers were ornamented with designs after Benvenuto Cellini, Holbein, Petit Barnard, and others, executed, it is supposed, by Huguenot workmen of the south of France. Lyons became famous for its bookbinderies as well as for its printers, all of which seemed to disappear and their art degenerate after the persecution of the Protestants.

We have in Plate 12 a French binding of about 1520. The silver clasps and corners are of the latter part

of the xviii century: added to replace the missing originals.

Plate 13 is a Vellum Book of Hours in brown morocco. The interlaced pattern is bold and well carried out. This book was once tied with silk strings which have long since departed. It is said to have been a custom of the clerks to steal these off the large folio volumes for shoe-strings.

The period of Henri II. of France was that of greater artistic purity than any immediately preceding or following it. Whether in architecture, furniture, tapestries, metal-work, pottery, or ornamental work of any kind, grace, beauty, and fitness were combined in the greatest perfection. I have dwelt upon this special epoch in the history of the art of binding because the work done in that department shared in these qualities, and will ever serve as desirable models. They have been and are copied and imitated continually.

Plate 14 is a binding from the library of François I. It is not a specimen of the finest quality of work; still, the lines are bold and free. The design was probably more symmetrical than the execution of it on the cover.

Plate 15 is a volume in morocco from the library of Diane de Poitiers. This is an interlaced pattern, the spaces between the lines being painted in red and white within gold

lines, as are the letters in the monograms H. D. (Henri & Diane) and the crescents. Almost all of Diane's books have these monograms in different forms, as well as the crescents, and sometimes the bow and arrows. The book is photographed badly, owing to the colors not taking well. I have seen an example from Diane's library, with a silk background, upon which the leather, cut to the design, is applied.

It should have been explained earlier that in well-ordered libraries of the xvth century the books were not stood up on edge, with the backs outward, as at the present day, but laid on their sides in the cases. The lettering, if any, was also upon the sides. Thus the decoration and titles were always in view.

Almost all of the work heretofore described was wrought by hand-tools. In Lyons, however, engraved plates of the size of the whole or parts of the covers were used to stamp them in gold or silver. Some of these are interesting.

Plate 16 is an example of Lyonese stamped work, no gold being employed.

One would like to linger longer among such books as we have been considering, which not only interest through their beauty, but also from association; there is so much of poetry and romance interwoven with the very designs.

During all this time, and up to 1600, England had nothing to show in the way of fine bookbindings. Toward the latter part of the xvth century the nuns of Little Gidding embroidered book-covers in silk, and gained some notoriety thereby. Occasionally a volume wrought by them turns up for sale, in good preservation, and brings a long price. The English bindings were, for the most part, of homely stamped pig-skin or leather, and inartistic both as to workmanship and design.

After Grolier and his contemporaries had disappeared from the scene, the taste for binding became more catholic. At the latter part of the xvth and the beginning of the xvith century, the ornamentation of books was more elaborate and gorgeous. The interlaced lines, in geometrical forms, were still preserved, but the intervening spaces were filled with sprigs of foliage (called fanfares), flowers and dotted gold, upon dark-brown or olive-colored morocco. The effect is beautiful, as you will see by this example, Plate 17, executed by Nicholas Eve. There were three binders of this name: Nicholas, Clovis, and Robert. They had for their patrons the famous French Chancellor, De Thou, Henri III., Marguerite de Valois, and her husband, Henri IV.

Plate 18 is a volume done by one of the Eves, and, as is supposed, for the Queen Marguerite de Valois. You will

notice how, even with the repetition of the design over the entire surface of the cover and back, there is a richness and freshness in the whole. There are the emblematic Marguerites and the closed S, or "S fermé" of Henri iv.

Plate 19 is another example from the same library. We must not omit to observe the feminine influence in the art of bookbinding. When the ladies of the court became more interested in it, their taste lent to the designs a delicacy and beauty of a different order. Patterns suggestive of fine lace-work were wrought at their instigation, and the "dentelles," as the French binders designate the finely tooled borders on the book-covers and interior edges, are a technicality in France to-day. The influence of a refined woman's taste is plainly visible in the books executed not only for Diane de Poitiers, Marguerite de Valois, and Marie de Medici, but also for the ladies of the xviiith century, the Du Barrys and Pompadours of a luxurious age, when ornament took upon itself a license commensurate with the times.

Plate 20. This is rather a plain binding of olive morocco, by Clovis Eve, from Henri iii.'s library. We have his device on the back: "Spes mea Deus" (My hope is in God), also his favorite skull and cross-bones and a crucifix on the side, although the book is an edition of the

"Memoires de Philippe de Commines." There are volumes extant from Henri III.'s library upon which skeletons are tooled in gold upon the sides.

Plate 21 shows a book of De Thou's with his arms on the covers. The volumes thus stamped are somewhat rare, and much prized by French collectors, for De Thou's library is almost as famous in its way as Grolier's. It contained a number of Grolier's books, in addition to those of his own collecting and binding.

Other binders, contemporary with Nicholas and Clovis Eve, imitated their styles, and sometimes dropping the geometrical patterns, covered books with such ornaments as fleurs-de-lys, bees, and the like. The effect is rich but monotonous.

Plate 22 is a French binding of about 1600, a design well conceived and executed.

Plate 23 exhibits an Italian binding of later date, introduced here to show a prevailing style in that country at this period.

The Eves did their best work from 1578 to 1628. The last of them, Robert, flourished during the reign of Louis XIII. From this time on, the names of the most distinguished binders are known, and their work identified with great accuracy. We have Le Gascon, at his best from about 1630

to 1640. Nothing is known of this man other than his name (which is probably a surname), excepting that he was a skillful binder. The tools which he made after his own designs are remarkable for delicacy as well as grace. With him the patterns became still less set and formal. He introduced, in addition to the "fanfares" or sprigs employed by the Eves, innumerable small tools, until the filling-in became a mass of dotted gold, which gave a brilliant effect.

He also covered the sides of the books with small ornaments and monograms. Plate 24 is an illuminated Book of Hours, on vellum, bound by Le Gascon. The majority of his books are in red morocco, but this one has a band of olive morocco inlaid around the border, while the whole design is made up of disjointed lines and filled in with dots of gold, seemingly sprinkled on. Plates 25, 26 and 27 also show books by this binder. Le Gascon's bindings were extensively imitated, and are reproduced in France now. Plate 28 is an elaborate volume after his style, executed some twenty or thirty years since.

In the latter part of the xviiith century, Boyet did many bindings now highly esteemed by amateurs. His best work is in the style of Le Gascon, but simpler, having continuous lines in place of the dots; minuteness being a distinguishing characteristic.

Plate 29 is from an Italian binding of the xvith century, interesting as having the arms of the Emperor Charles v. worked on the sides.

Up to this time, England had still but little to show in the way of artistic bindings. In Italy the art had degenerated into commonplace. It was not strange that England, a country which had imported its printing types from the Continent, as well as its paper, should be backward in producing ornamental bindings. Imitations of Le Gascon's style were first introduced in the shape of borders. These bindings were afterward known as Harleyan, after Harley, Earl of Oxford.

In Plate 30 we have an English binding, executed about 1775, by Elliot & Chapman. You will perceive in it some resemblance to the work of Le Gascon. Black and red moroccoes were employed for the most part. They are called "cottage bindings," but for what reason I have been unable to ascertain.

Clumsiness, with few exceptions, was the characteristic of English work up to the middle of the xviiiith century.

In Germany and Holland the art of binding was developed in an entirely different line from that pursued in Italy and France. We cannot class the work of these countries, during the xvith and xviiiith centuries, as inar-

tistic. The covers of the books are clumsy and ungainly, and as a whole to a refined taste objectionable. The use of oak and pasteboard, covered outside with vellum, hog-skin, and leather, was continued. These skins were evidently stretched upon the covers when wet and in this state impressed "blind," that is, without gold, with engraved dies or stamps, made in the same manner as the dies employed for striking coins or medals. These were sometimes small, but often made in long, sectional fillets on bands, arranged either in variety or repetition of the same stamp, and impressed vigorously on to the covers. The art in these bindings is not found in the general effect produced, but is confined to the stamps themselves, which are in many instances most delicately and beautifully cut from masterly designs. The names of the authors of these stamps are occasionally found upon them. It is a subject which seems to have wholly escaped the critical attention of writers upon bookbinding.

To return to France. After Boyet, we have a family of artists whose name is familiar to all lovers of fine books, viz: the Deromes. Beginning the latter part of the xviiith century, the father and son, assisted by their uncle, brothers, nephews, cousins, etc., produced at Paris, through the reigns of Louis xiv. and Louis xv., bindings which for

solidity and elegance take rank with the best artistic work of the period. The talent, however, seems to have centered in J. H. Derome, who was the elder, and one of his sons, known as Derome the younger. These artists broke loose entirely from the squares, circles, and ellipses. They evidently were as unversed in regularity as their clientel seems to have been. They cut tools in a luxurious and graceful manner, introducing birds and insects and fancy scroll-work with a freedom of execution unknown before. Plate 31 is an example, and although not as elaborate as some, illustrates their style sufficiently. Plate 32 is also a Derome binding, but the design, although laboriously worked out with inlaid leathers of various colors, is meretricious. The morocco used at this time seems of a finer and more sterling quality than any we have nowadays.

A binder named Duseuil must not be overlooked. He flourished in the early part of the xviiith century and was cotemporary with the first Derome. Plate 33 is an example of his work, somewhat after the style of Le Gascon. There is an immense amount of delicate tooling upon the covers. In Plate 34 we have a volume bound for Marie Therese, wife of Louis xiv., with her monograms and coat of arms. I do not know positively who bound this book, but am rather disposed to attribute it to Duseuil or his school.

Monnier was a binder who worked about the middle of the xviiith century. Examples of his bindings are rare, but they are artistically beautiful. I have never seen a poor design of his.

The specimen here shown (Plate 35), while not elaborate, seems not only graceful but well proportioned.

A contemporary of Derome, and whose business was at his death merged into that of Derome the younger, was a man named Pasdeloup. There seems to have been more than one of this name. However that may be, bindings known as Pasdeloups rank with the best of the xviiith century,—that century so famous for its beautiful books, elegantly printed, illustrated with exquisite engravings after the designs of such artists as Eisen, Moreau, Gravelot, Cochin, Fragonard, and Boucher,—worthy of the rich bindings with which they were clad. Derome and Pasdeloup were to this century what the Eves were to the xvth and xviiith centuries.

Plate 36 is a volume of Tasso, bound by Pasdeloup. The covers are doubled inside with morocco more elaborately ornamented than the exterior, which bears the arms of Cardinal Mazarin.

Plate 37 is also a volume also bound by Pasdeloup, and which belonged to the Princess Elizabeth, sister of Louis xvi.

The borders are similar to those of Derome, but the center is occupied by a vase of flowers, about which are dotted insects and butterflies in graceful proportion.

Plate 38 is another binding by the same artist, but much more severe in style.

We will now leave France for the present and again cross the Channel to England, where a new departure in the art of bookbinding took place. An uncouth, eccentric individual stands out from among his fellow-craftsmen, reminding one in some respect of Paganini, or Blake the artist-poet. This was Roger Payne, the first great binder of England, and she has never produced a better one. Illiterate and unkempt, he had an innate sense of the beautiful—a beauty full of originality; an artistic taste and skill which found expression upon his book-covers, and through that medium only. For between thirty and forty years in London, beginning about 1770, he applied himself to his art in an irregular, spasmodic way, but with unvarying success so far as his work was concerned. He performed all the various processes of the bindery himself, even to the designing and cutting of his tools, which were sometimes of iron and sometimes of brass. I am inclined to think that most of the older binders did the greater part of their work with iron tools.

The traditional French name for them is "fers," or irons, which seems to confirm this opinion.

Roger Payne's methods of ornament were original, and apparently not based upon anything preceding him. His gilding is not of the extreme delicacy characteristic of much of the old French work. He strove to bind poetry in a fanciful poetical manner, putting in birds and lyres, with conventionalized foliage. Tragedies he covered with rather severe lines and sprinkled with tears and sober emblems.

Plate 39 is a book of Roger Payne's, Walpole's Tragedy of the Mysterious Mother. The drooping lines of leaf ornaments in the border are characteristic of his favorite style; he combined them in an infinite variety of ways, sometimes almost covering the sides with them. In this binding the queer-shaped triangular figures are supposed to represent tears.

Plates 40 and 41 show another of his bindings — the outside and inside of a cover. These examples are upon a citron-colored morocco, which does not allow of the bringing out of the design as clearly as though the leather were darker.

Roger Payne's bills were curious productions, now valued on account of their quaintness and originality. They are

prolix, misspelled, and usually end with an apology for the price charged, a pretty sure sign that none was needed. He had a good friend in Dr. Mosely, for whom he did many books, and who was his physician. In a letter to him thanking him for his kindness, he tells how for thirty years he had never known a well day or one free from suffering. He has been described as dissipated, but we might well allow a little charity to come in here for the man who seeks to forget physical pain in stimulants. One thing is certain: Roger Payne's bindings are good, and even those in plain morocco are artistic. You can tell them the moment you have them in your hand. Plate 42 is after an old engraving of Roger in his workroom, which is not suggestive of affluence.

To finish our review of English bookbinders, it remains only to mention some of the most prominent ones since the time of Roger Payne.

Charles Lewis was an artist, and a good one, early in the present century. Plate 43 is one of his bindings done in the Italian style, about 1820. He also, in much of his work, imitated Roger Payne. Plate 44 is one of Lewis's, in imitation of an old pattern. Then there were binders named Smith, Herring, Murton, and lastly, and better than all since Roger Payne, Francis Bedford, who died in Lon-

don about eighteen months since, aged nearly eighty years. Bedford's bindings are strong, honest, and upon the whole in good taste. One is shown in Plate 45. No one in this age in England has approached him in excellence, but he was not possessed of great genius or originality. His designs are mostly taken from old patterns. Unless it be Rivière, there is no one now in England who can be considered as at all approaching Bedford. Examples of Rivière are shown in Plates 46 and 47.

To continue our account of the art in France, we have, after the Deromes and Pasdeloups,—Bozérien, Simier, Bauzonnet, and Lefébure, the binders of the Republic and First Empire. The heavy luxurious ornaments disappear, and give place to a delicate and simpler taste; more classic, perhaps. The art of making tools shows a decided advance. They are clearly cut with fine lines, while in the use of them there is an extreme accuracy of manipulation.

Plate 48 is a view of a book of Bozérien's, sufficient to illustrate his manner, to which Simier's bears some resemblance. Also one of Lefébure's (Plate 49). Then we have Thouvenin and Purgold (Plates 50 and 51), who adopted a Gothic style, stamping a great many of their covers with elaborate, heavily designed ornaments, cathedral arches and the like.

The French binders of the past thirty or forty years have carried the art to the greatest technical perfection. There is nothing equal to them in this respect.

We have Capé (Plates 52, 53 and 54), who died some twelve or fourteen years since; Trautz, the successor of Bauzonnet, and who died about a year ago and was considered by some amateurs as superior to any other of his time; Petit (Plate 55), also dead, and who succeeded Simier; Hardy (Plate 56), David, Allô, and Lortie; the latter an old man, but whose exquisite work entitles him to rank as the first of living binders. Plates 57 and 58 are specimens of his work. The inside of the volume, shown in Plate 57 (an early edition of the *Romance of the Rose*), is covered with rich ornamentation. Marius-Michel was originally with Capé. Plate 59 is from one of his best bindings, lately done. It is after the manner of Derome (xviiith century).

Time has not permitted any account of Persian binding, but I have two here which are not uninteresting (Plates 60 and 61). Some of the Persian books have very beautiful covers in morocco.

Plates 62 and 63 represent repoussé silver bindings; the first done in Holland, and the second in England, both of the early xviiith century. They exemplify a class of book-covers much in vogue 150 to 200 years ago,

especially in Holland. These should have been alluded to earlier.

One word for the art of bookbinding in our own country. All that has been, or is worthy of our consideration here is contemporary. We have three binders whose work is favorably known to American amateurs, viz. : Smith, Bradstreet and Matthews (father and son). In the work of Mr. William Matthews, I think we agree that we have the best produced in the United States thus far. We can place it with satisfaction in our libraries by the side of the productions of England and France of to-day. Another generation or two in this country will see an extraordinary advance in this as in all industrial and fine arts.

Without taking more time than would be desirable in one evening, it has been impossible to do more than consider very briefly the art of bookbinding in the present century. In neatness, accuracy, and perfection of detail the modern French work (for the French are in advance of any other nation) excels that of the preceding centuries. But have not these qualities been cultivated at the expense of artistic freedom and originality? I think this is the case. Too much delicacy leads to fragility, and it is desirable that an elaborately decorated book should be durable as well as beautiful. For good, honest workmanship, combined with

true artistic feeling, we must, after all, go back to the old binders of the xvth and xvith centuries, through whose work we are led to a respect for the earnest, painstaking men who labored, not so much for money, but with intense application and high aims; striving for perfection, and stimulated above all by love for their art; exemplifying in their calling that which is the highest of all artistic aims,—the *summum bonum* of art,—the doing of a good thing well.



ILLUSTRATIONS

PLATE I.



VOLUME IN VELLUM COVER. (16TH CENTURY.) SHOWING THE SEWING.

PLATE 2.



CHAINED LIBRARY IN HEREFORD CATHEDRAL.

PLATE 3.



MS. ON VELLUM, SMALL 4°, 15TH CENTURY CONTEMPORARY BINDING.

PLATE 4.



ANTIPHONALE. ILLUMINATED MANUSCRIPT UPON VELLUM.
15TH CENTURY, FOLIO.

PLATE 5.



BALTASSAR CASTIGLIONE. IL CORTEGIANO, VENETIA, 1541, 8°.
BINDING IN THE STYLE OF GROLIER.

PLATE 6.

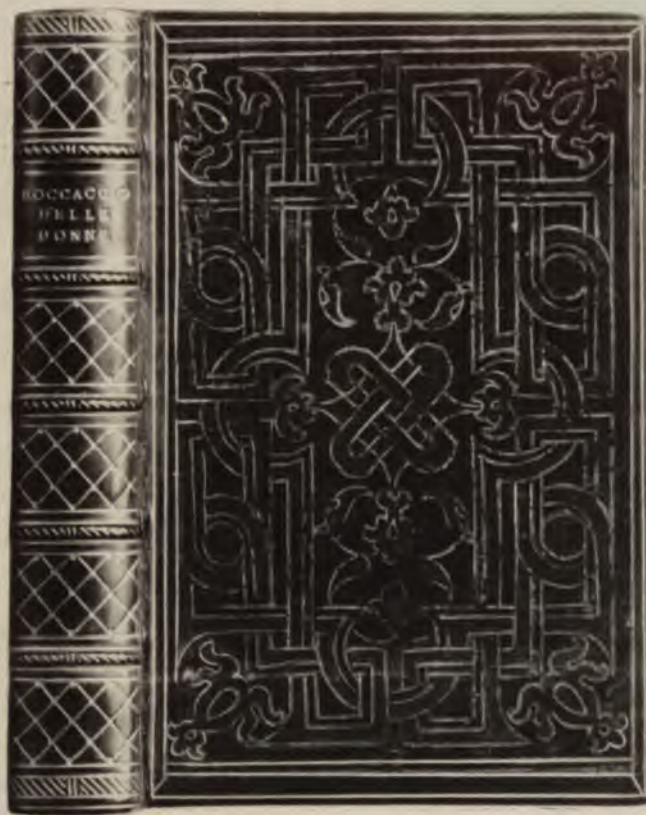


JEHAN CARION. LE LIVRE DES CHRONIQUES, 12^o, PARIS, 1548.

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PLATE 7.



BOCCACCIO (G.) LIBRO DELLE DONNE ILLUSTRI, 8°, VENETIA, 1547.

PLATE 8.



HORE BTÈ MARIE VIRGINIUS. WOOD CUTS AND ENGRAVED BORDERS, 8°, LUGDUNI, 1516.
STAMPED AND TOOLED BINDING.

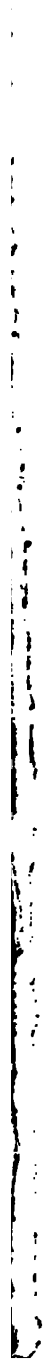
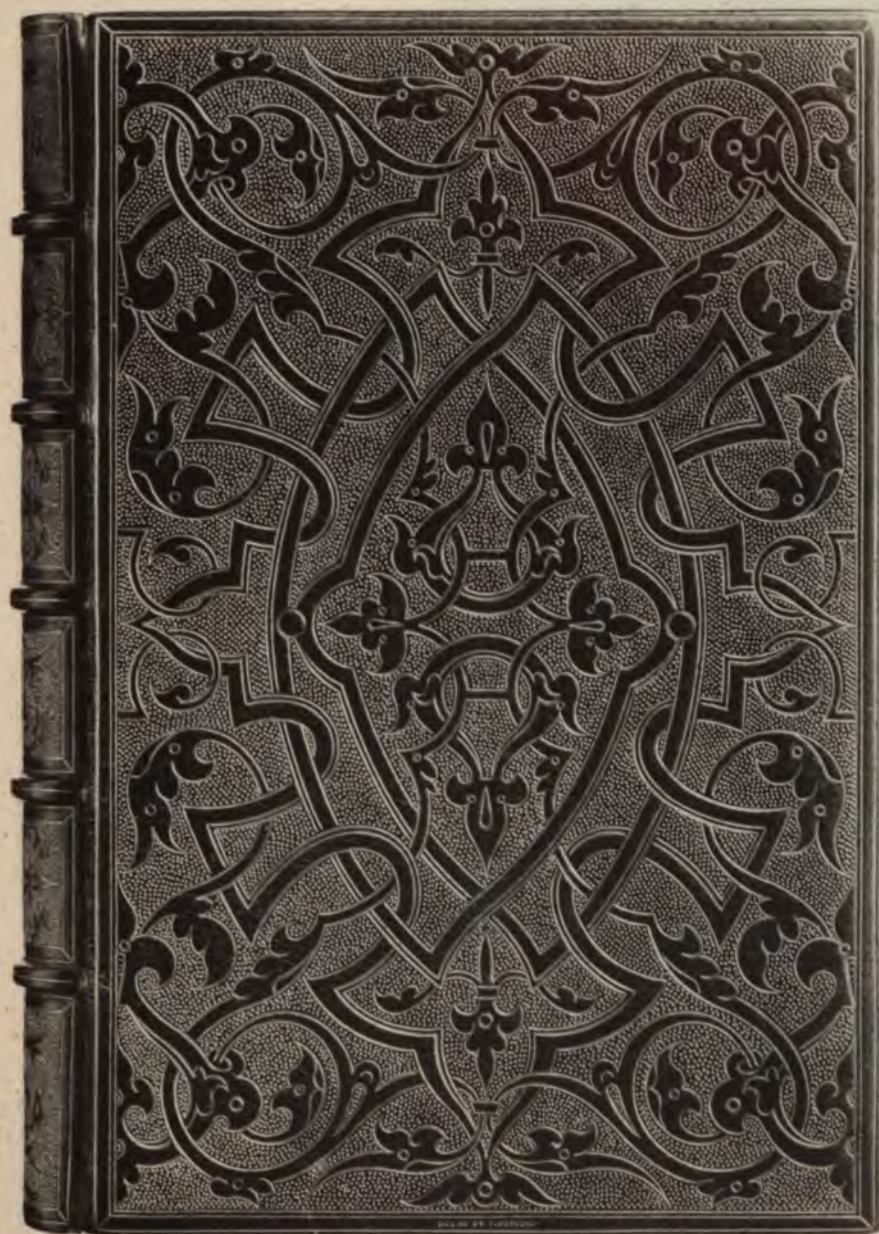


PLATE 9.



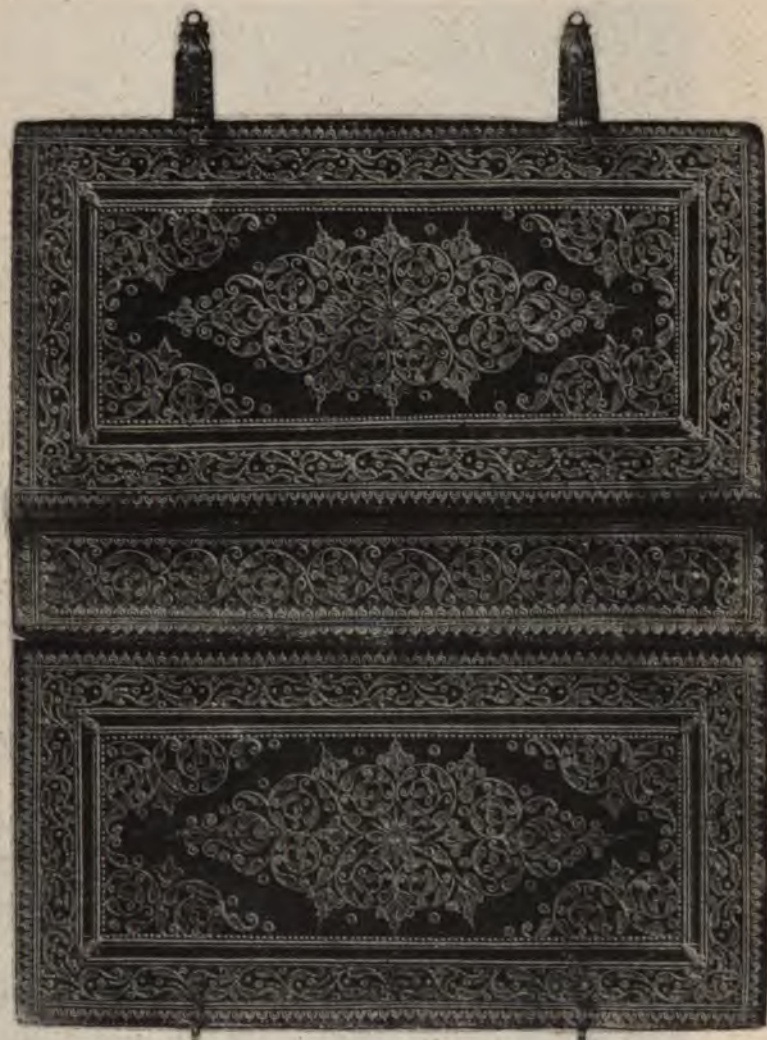
RAYMON SEBON. LA THEOLOGIE NATURELLE. 8°, PARIS, 1565.

CONTEMPORARY BINDING INLAID WITH VARIOUS COLORED LEATHERS.



LA COMEDIA DI DANTE. 8°, VENEGIA, 1544.
BOUND BY F. BEDFORD, AFTER AN EARLY ITALIAN PATTERN.

PLATE II.



FABIO AMBROSIO SPINOLA DELLE MEDITATIONI. 12°, GENOVA, 1667.
ITALIAN BINDING IN OLIVE MOROCCO.

PLATE 12.



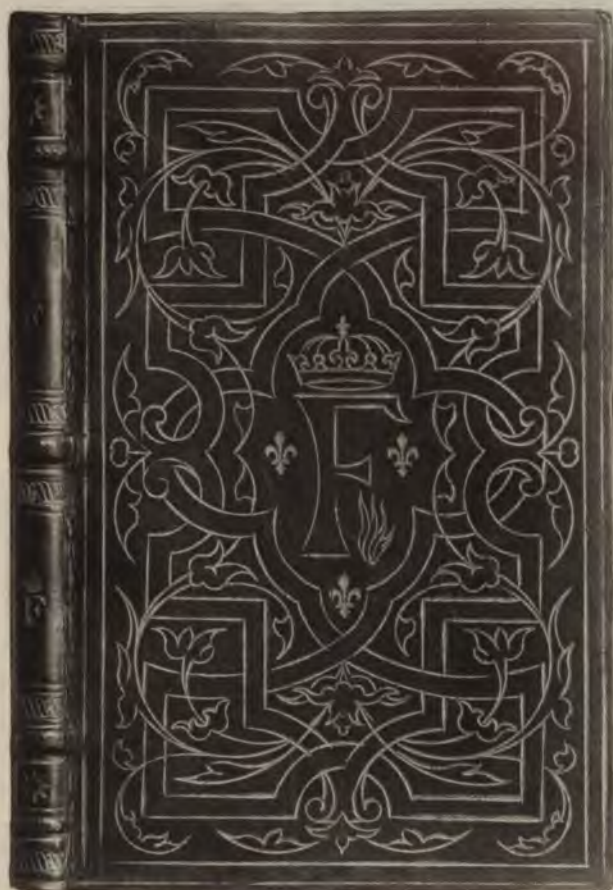
HORÆ BEATÆ MARIE VIRGINIS, &c. PRINTED UPON VELLUM, WITH MINIATURES, 8°.
G. ANNABAT, PARIS, CIRCA 1508. - CONTEMPORARY BINDING IN OLIVE MOROCCO.

PLATE 13.



BOOK OF HOURS, PRINTED UPON VELLUM BY ANTOINE VERARD. 8°, PARIS, 1503.
OLIVE MOROCCO, BINDER UNKNOWN. EARLY 16TH CENTURY.

PLATE 14.



OVIDII: M. AURELII: &c. 12^o, VENICE, ALDUS, 1534.

OLIVE MOROCCO, FROM THE LIBRARY OF FRANÇOIS I^{er}.



ANTONII MIZALDI MONSLUCIANI PLANETOLOGIA. 4°, LUGDUNI, 1551.

OLIVE MOROCCO, PAINTED AND TOOLED IN COMPARTMENTS, FROM THE LIBRARY OF DIANE DE POITIERS.

PLATE 16.



COMPENDIUM CONCERTATIONIS. 8°, PARIS, 1546.
STAMPED LEATHER BINDING.



J. DE STRADA. EPITOME DU THRESOR DES ANTIQUITIES. 4°, LYON, 1553.

BROWN MOROCCO BY NICHOLAS EVE.



OFFICIUM BEATÆ MARIÆ VIRGINIS. 8°, PARIS, 1597.

MARGUERITE DE VALOIS' COPY WITH HER DEVICES, AND THOSE OF HENRI IV.

BOUND IN OLIVE MOROCCO.

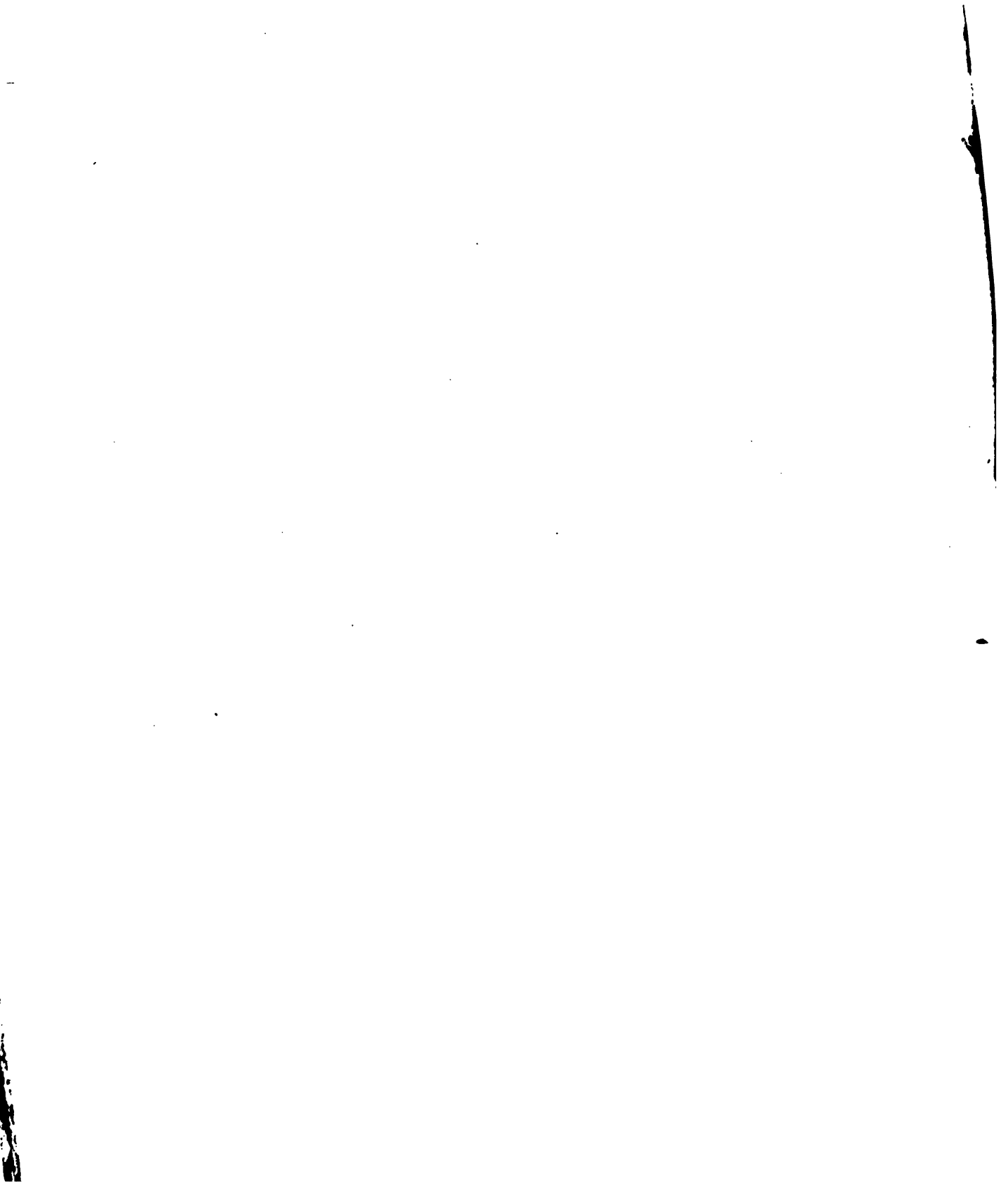


PLATE 20.



P. DE COMINES. CRONIQUE ET HISTOIRE. 12°. PARIS, 1560.
HENRY THE THIRD'S COPY. BROWN MOROCCO BY CLOVIS EVE.

PLATE 21.



ÆSCHYL, SOPHOCLES, EURIPIDIS, TRAGÆDIÆ SELECTÆ. 2 VOLS, 12°.
H. STEPHANUS, 1567. RED MOROCCO, WITH ARMS AND MONOGRAM OF DE THOU.

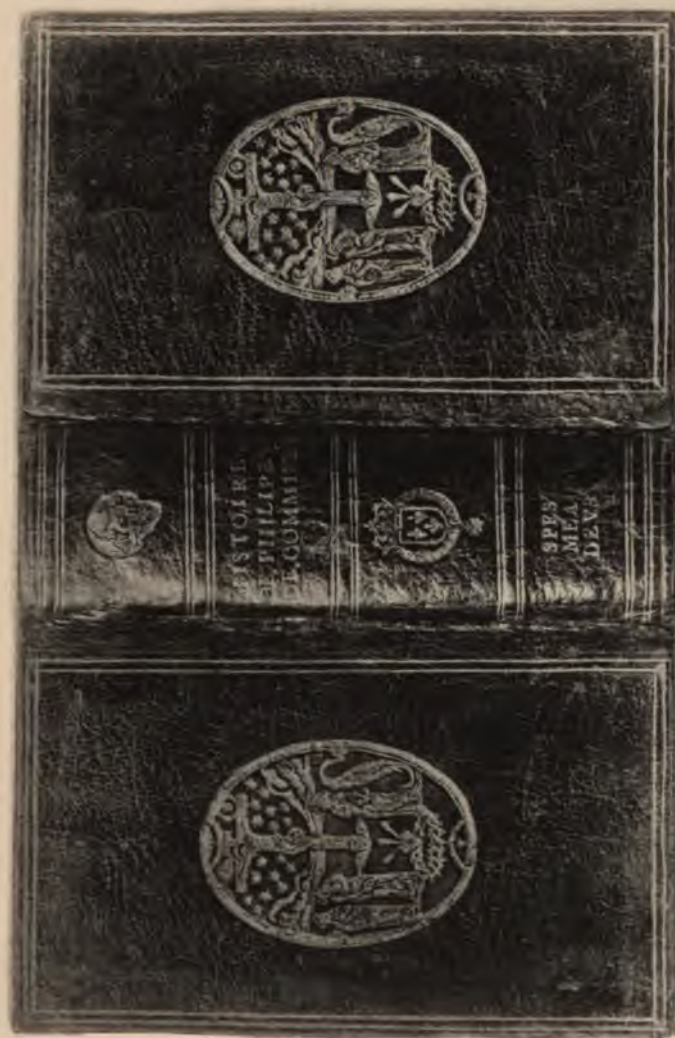
PLATE 19.



DES-PORTES. CENT PSEAUMES DE DAVID. SMALL 8°. PARIS, 1598.

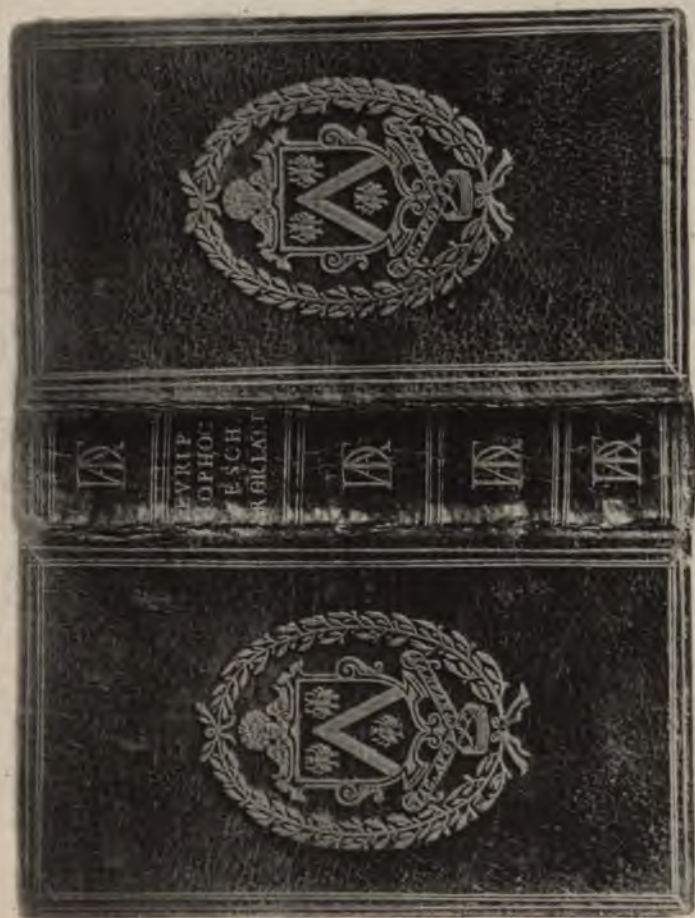
MARGUERITE DE VALOIS' COPY, IN OLIVE MOROCCO, WITH HER DEVICES.

PLATE 20.



P. DE COMINES. CRONIQUE ET HISTOIRE. 12^o. PARIS, 1560.
HENRY THE THIRD'S COPY. BROWN MOROCCO BY CLOVIS EVE.

PLATE 21.



ÆSCHYL, SOPHOCLES, EURIPIDIS, TRAGÆDIÆ SELECTÆ. 2 VOLS, 12°. H. STEPHANUS, 1567. RED MOROCCO, WITH ARMS AND MONOGRAM OF DE THOU.

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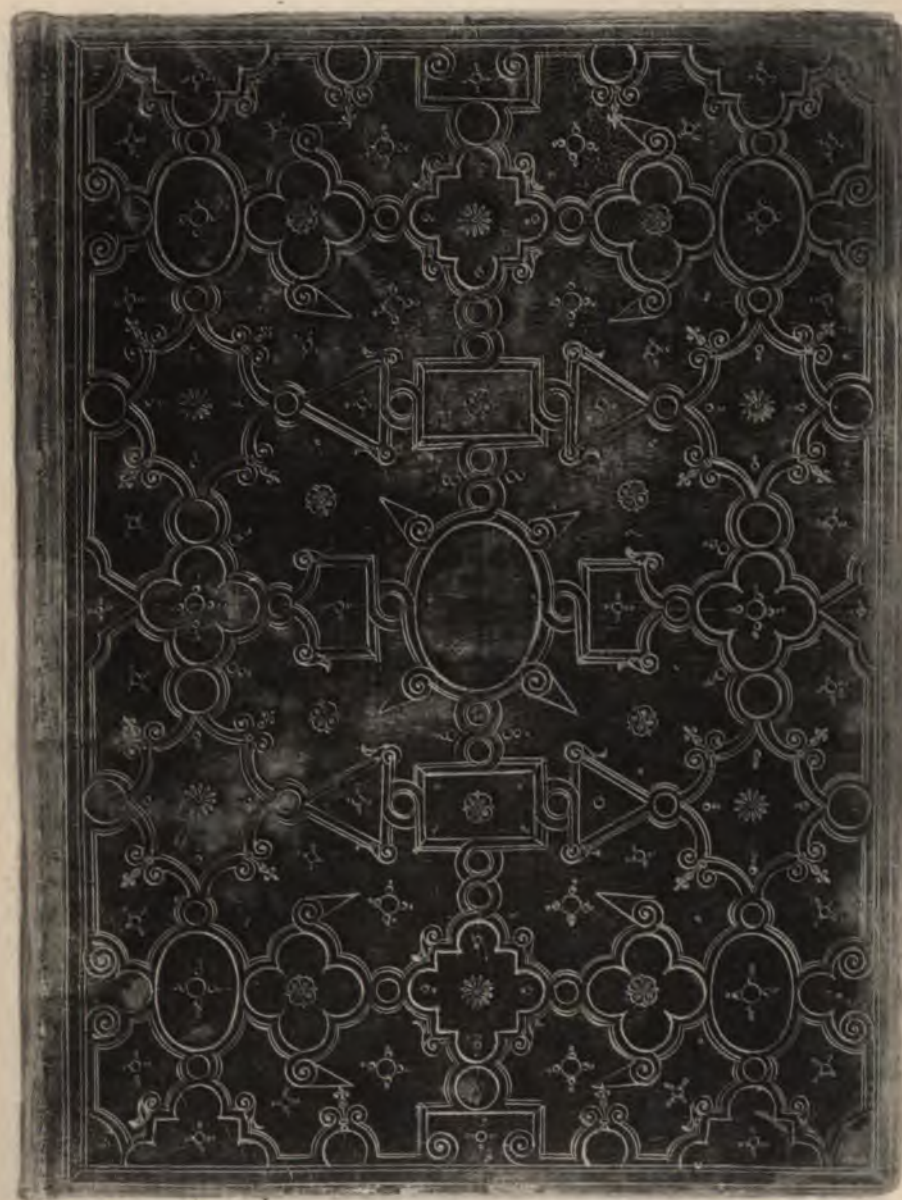
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OFFICUM ANTWERPIÆ. Ex-Officina PLANTINIANA, 1609.

RED MOROCCO.



ZANINI-DELLA ARCHITETTURA. 4°, PADONA, 1677.

ITALIAN BINDING IN BROWN MOROCCO.

PLATE 24.



FRENCH BOOK OF HOURS. MS.

UPON VELLUM, WITH ILLUMINATIONS. 4°, 16TH CENTURY.

BINDING, RED MOROCCO, INLAID WITH OLIVE MOROCCO, BY LE GASCON.





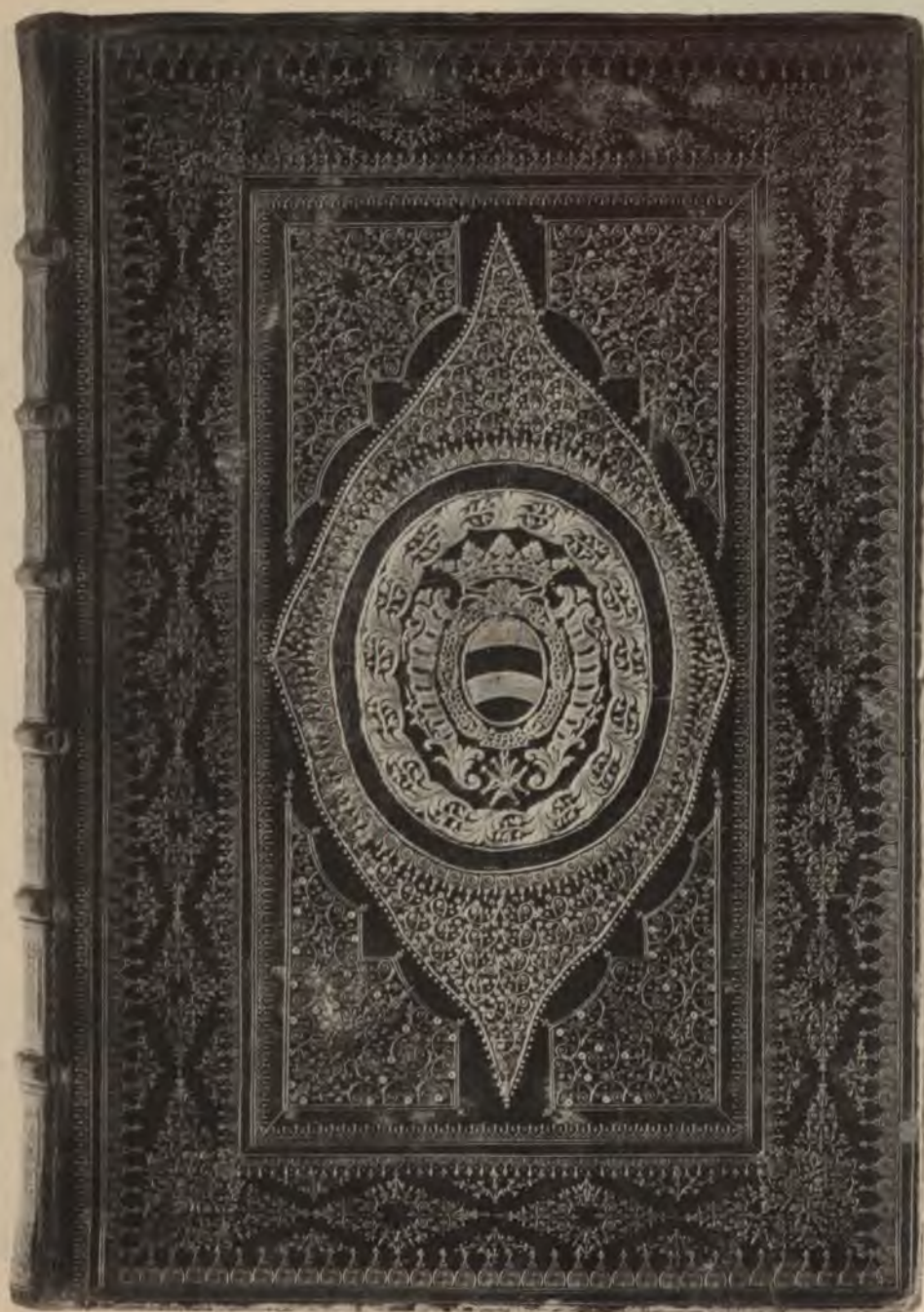
MISSALE ROMANUM. FOLIO, PARIS, 1652.

RED MOROCCO BY LE GASCON.

PLATE 26.

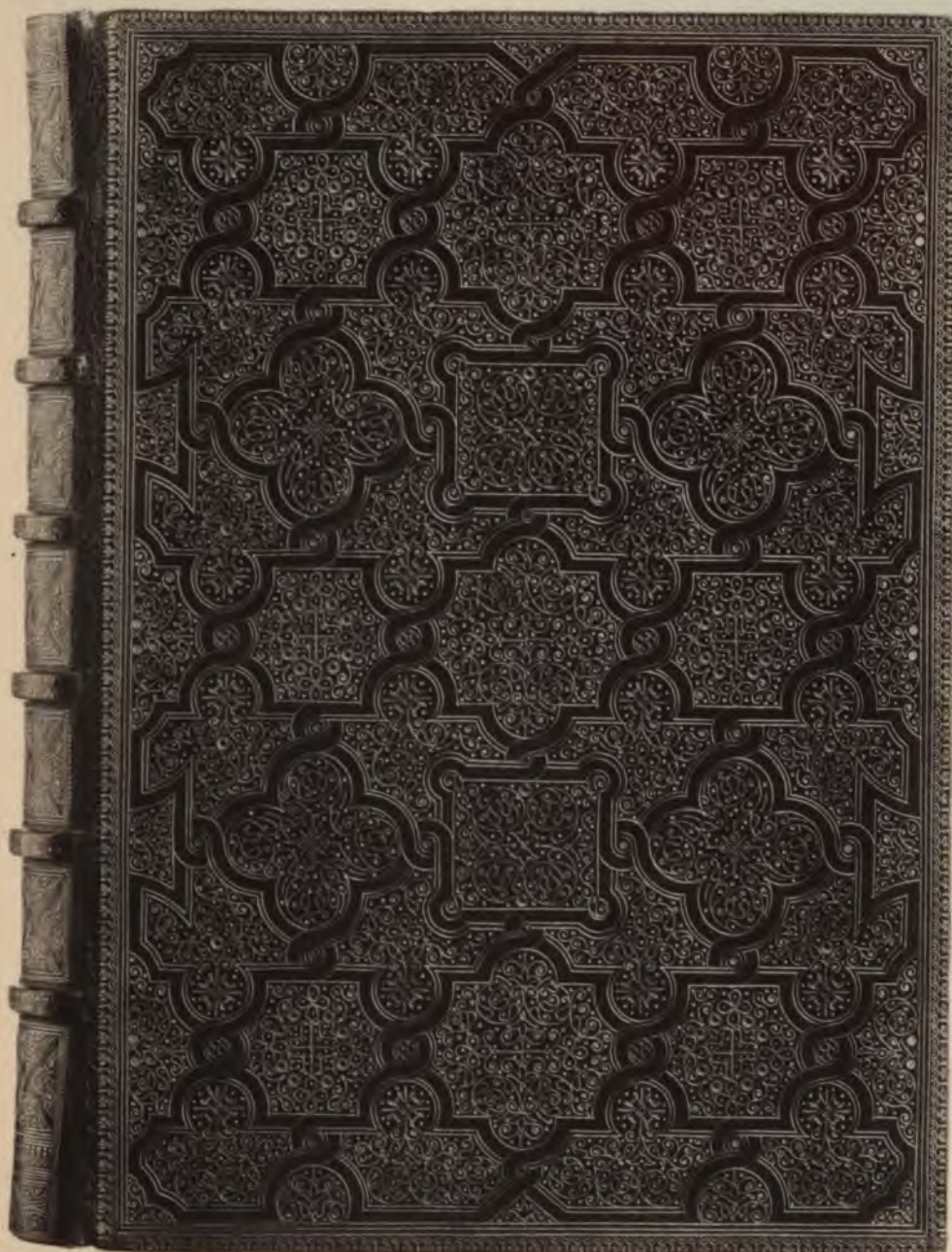


LE TABLEAU DE LA CROIX.
ENRICHÍ DE BELLES FIGURES PAR COLIN. 4°, PARIS, 1651.
RED MOROCCO BY LE GASCON.



NATALIS (H.) ADNOTATIONES ET MEDITATIONES IN EVANGELIA.

FOLIO, ANTWERPÆ, 1595. ARMS OF COUNT HOYM ON THE SIDES.



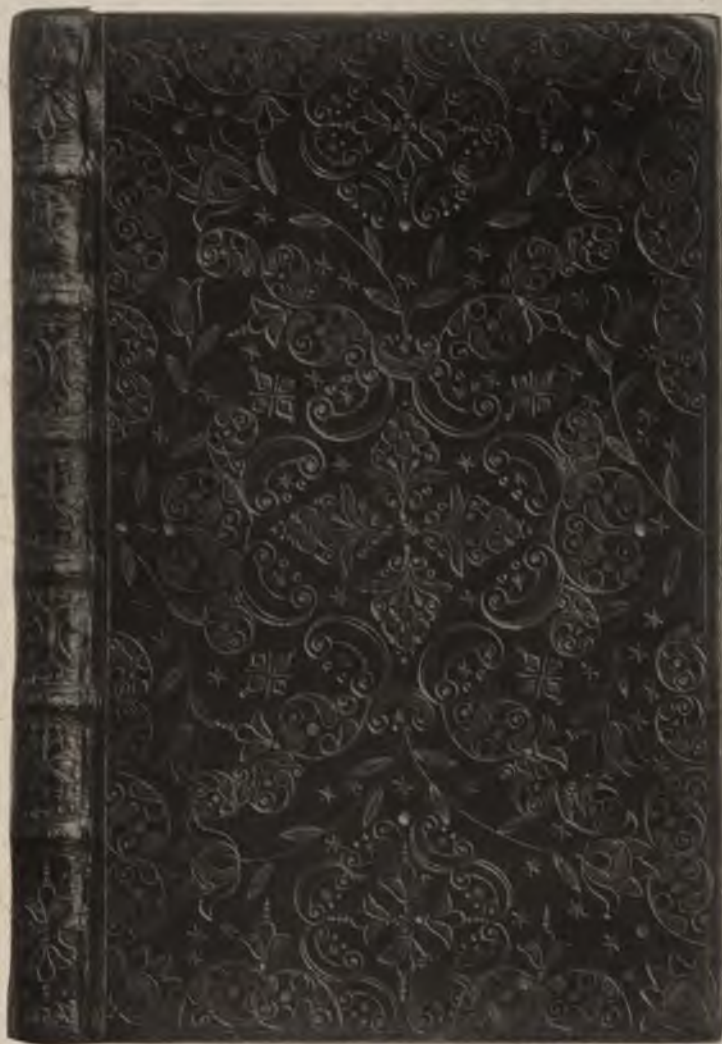
ILLUMINATED MANUSCRIPT, IN 4°, UPON VELLUM. 15TH CENTURY.



ACHARISIO-VOCABOLARIO. 4^o, 1543.

ITALIAN BINDING, 16TH CENTURY, IN RED MOROCCO, WITH THE ARMS OF THE EMPEROR CHARLES V.

PLATE 30.



THE GOVERNMENT OF THE TONGUE.
BY THE AUTHOR OF THE WHOLE DUTY OF MAN. 8°, AT THE THEATRE IN OXFORD, 1775.
BOUND IN BLACK MOROCCO BY ELIOTT AND CHAPMAN.

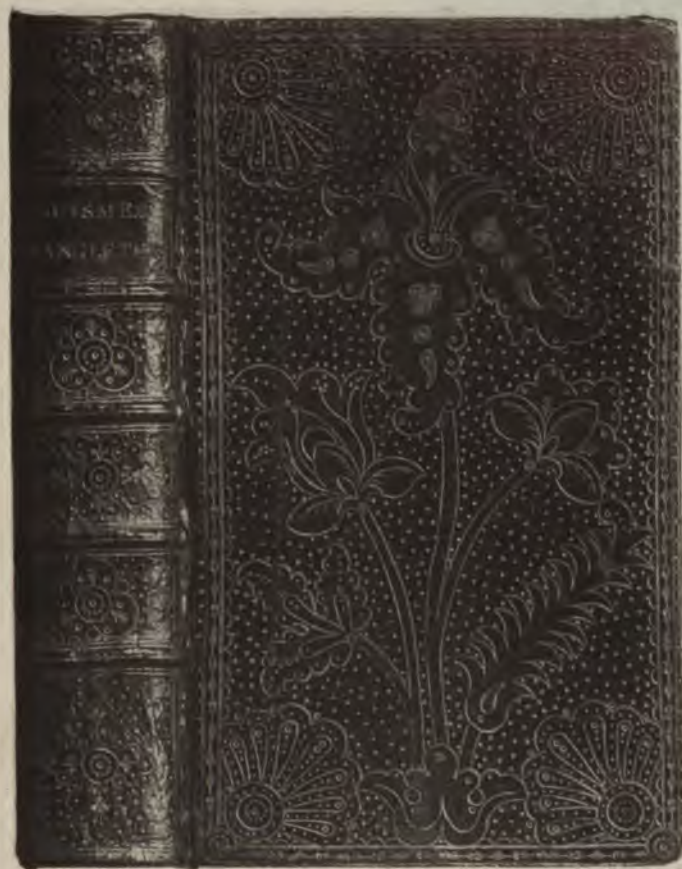
PLATE 31.



BIBLIA PAUPERUM. FOLIO.

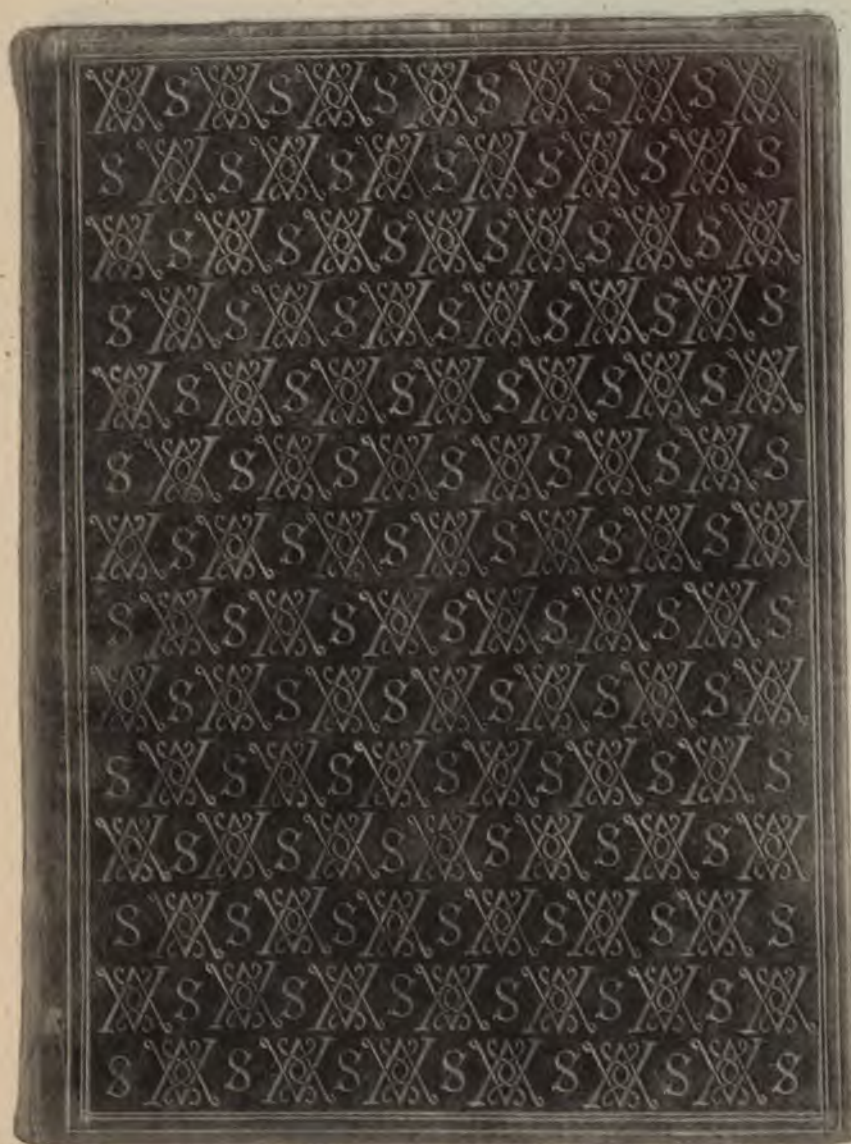
RED MOROCCO BY DEROME.

PLATE 32.



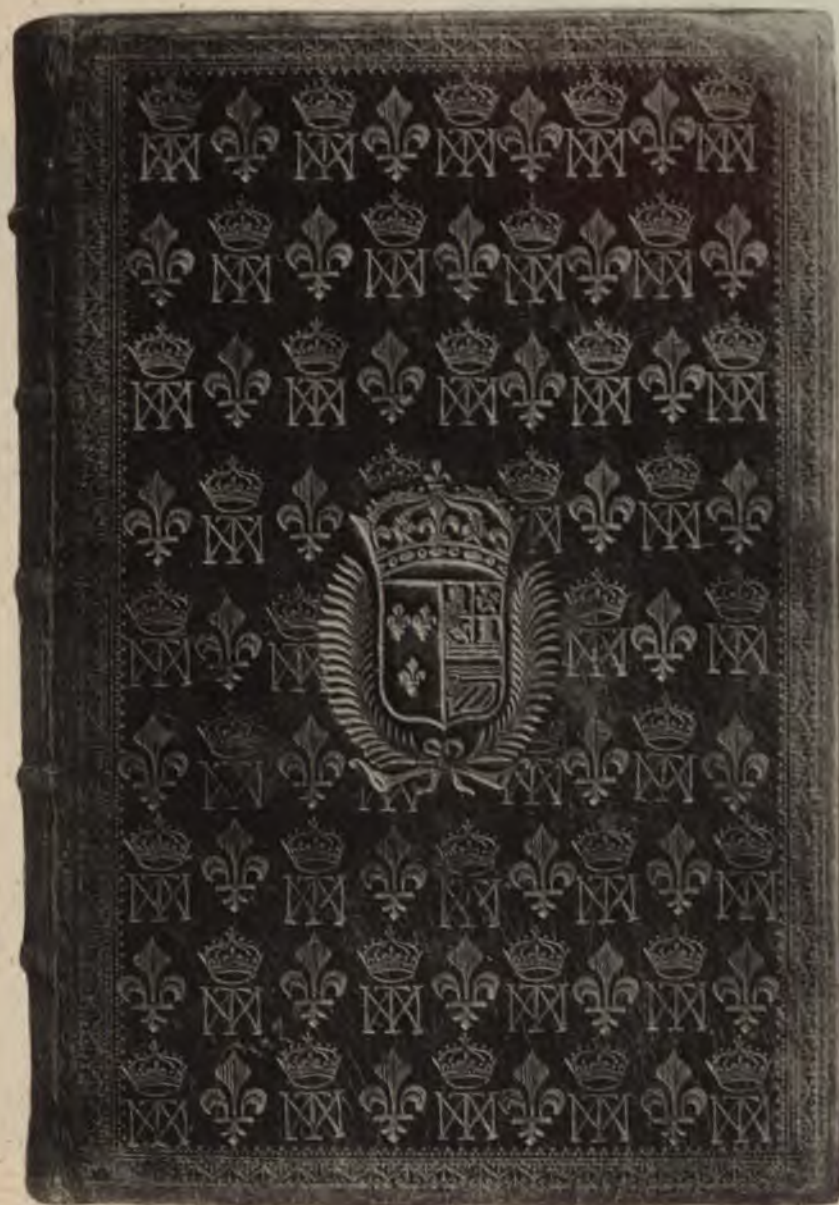
LES TROIS LIVRES DU DOCTEUR NICHOLAS SAUNDERS. 8°, PARIS, 1587.

RED MOROCCO INLAID BY DEROME.



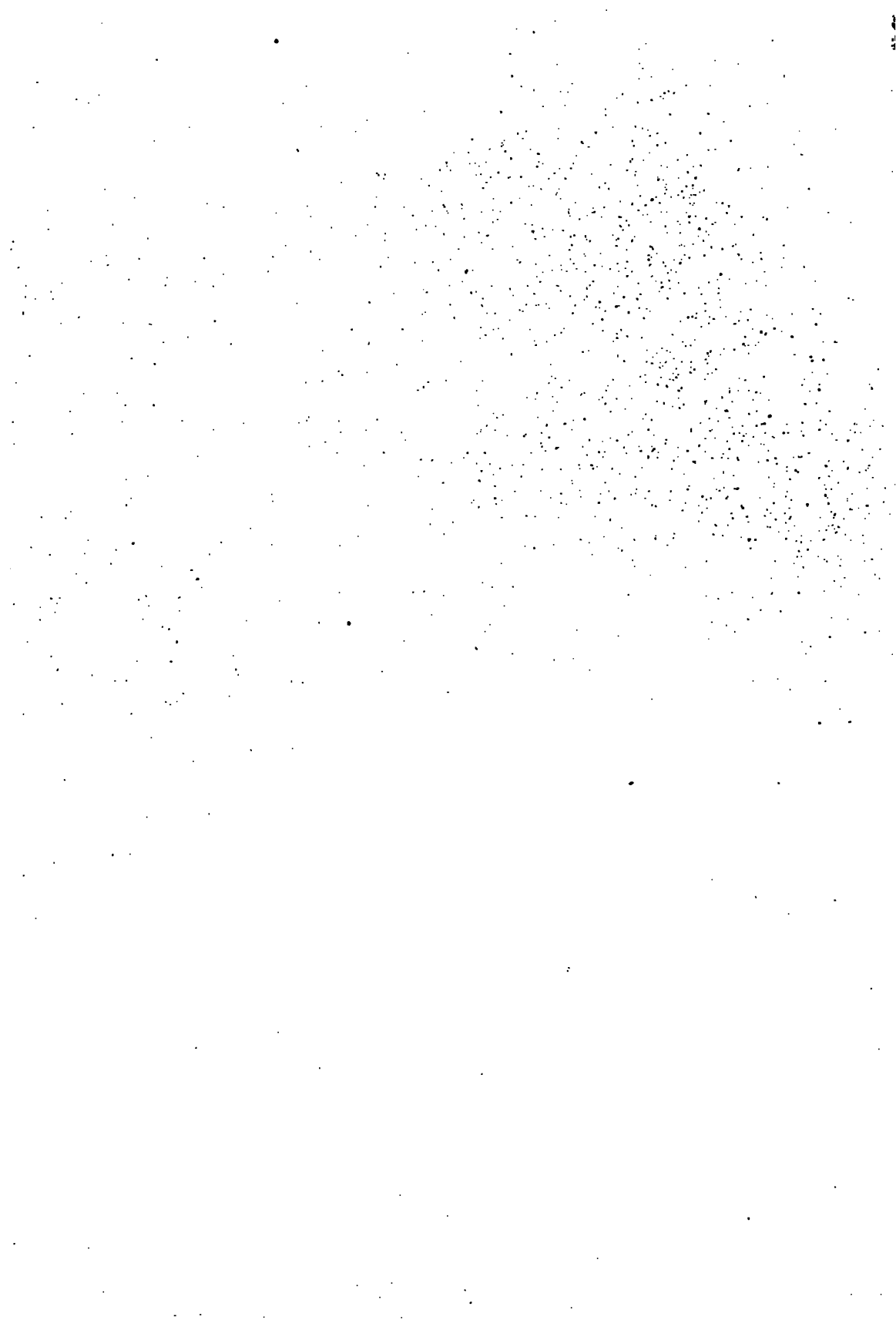
J. CAMERARIO. SYMBOLORUM ET EMBLAMATUM. 4°, NORIMBERG, 1605.

RED MOROCCO. LE DUC DE LA VALLIÈRE'S COPY.



OFFICE DE LA SEMAINE SAINTE. PLATES BY CALLOT. 4°, PARIS, 1667.

RED MOROCCO. FROM THE LIBRARY OF MARIA THERESA, WIFE OF LOUIS XIV.





SAVONAROLÆ. DE SIMPLICITATE CHRISTIANÆ VITÆ. 12°, PARIS, 1637.
BINDING IN BROWN MOROCCO BY MONNIER.



TASSO. LA GERUSALEMME LIBERATA. FOLIO, VENEZIA, 1745.

BINDING BY PASDELOUP IN RED MOROCCO, WITH MAZARIN ARMS.



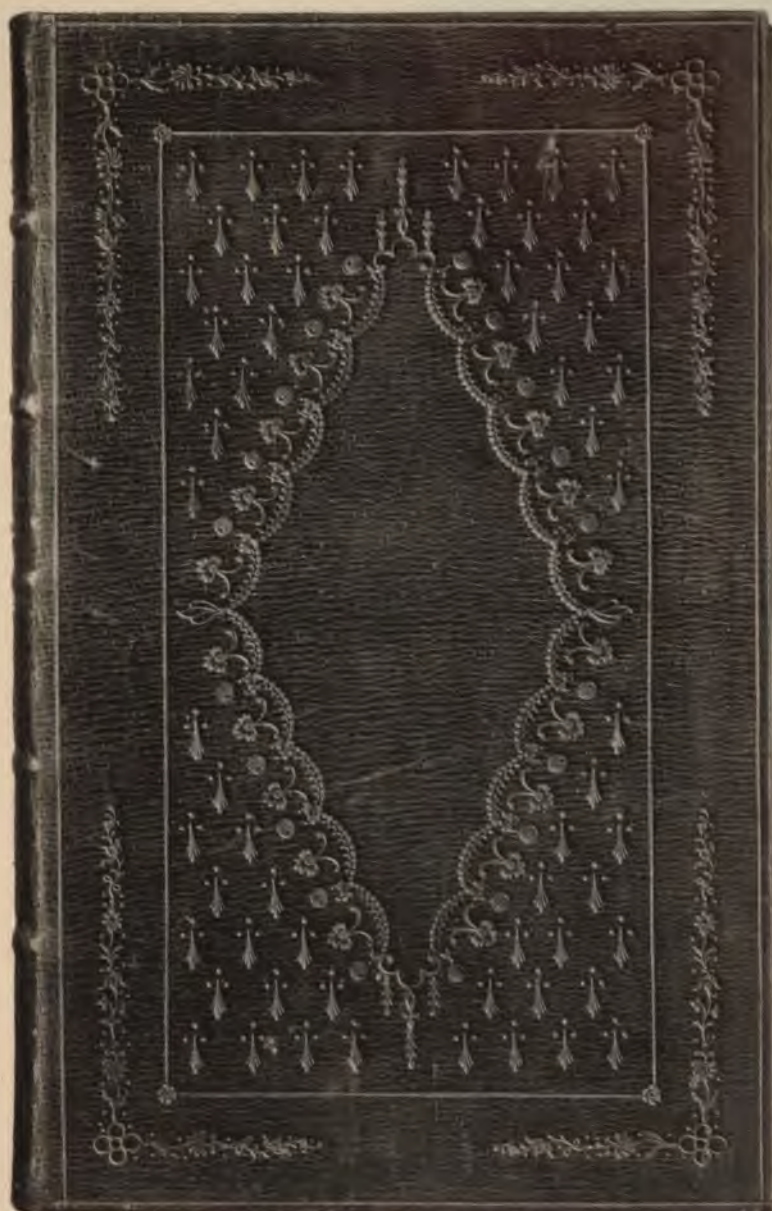
HEURES ROYAL. 12°, BRUXELLES, 1759.
BINDING IN RED MOROCCO BY PASDELOUP.

PLATE 38.



LORGUS. DAPHNIS ET CHLOE. 12°, PARIS, 1745.

RED MOROCCO BY PASDELOUP.



H. WALPOLE. THE MISTERIOUS MOTHER;
A TRAGEDY. 8°, PRINTED AT STRAWBERRY HILL, 1768.
ORANGE MOROCCO, BOUND BY ROGER PAYNE.

PLATE 40.



CHAOS DEL TRI PER UNO. 12°, VENEGIA, 1527.

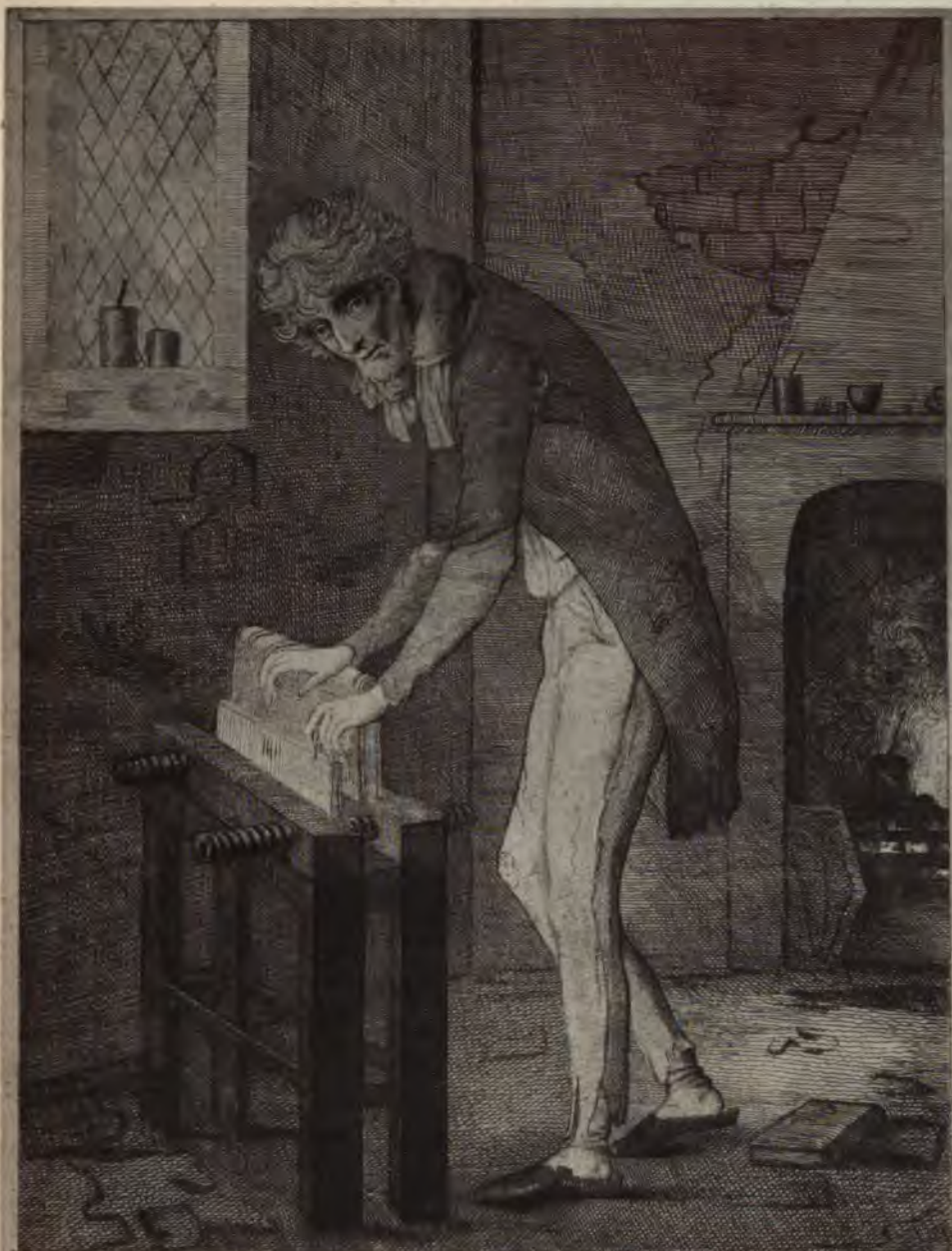
ORANGE MOROCCO BY ROGER PAYNE.

PLATE 41.



INSIDE COVER OF VOLUME SHOWN ON PLATE.

CHAOS DEL TRI PER UNO. 1527.

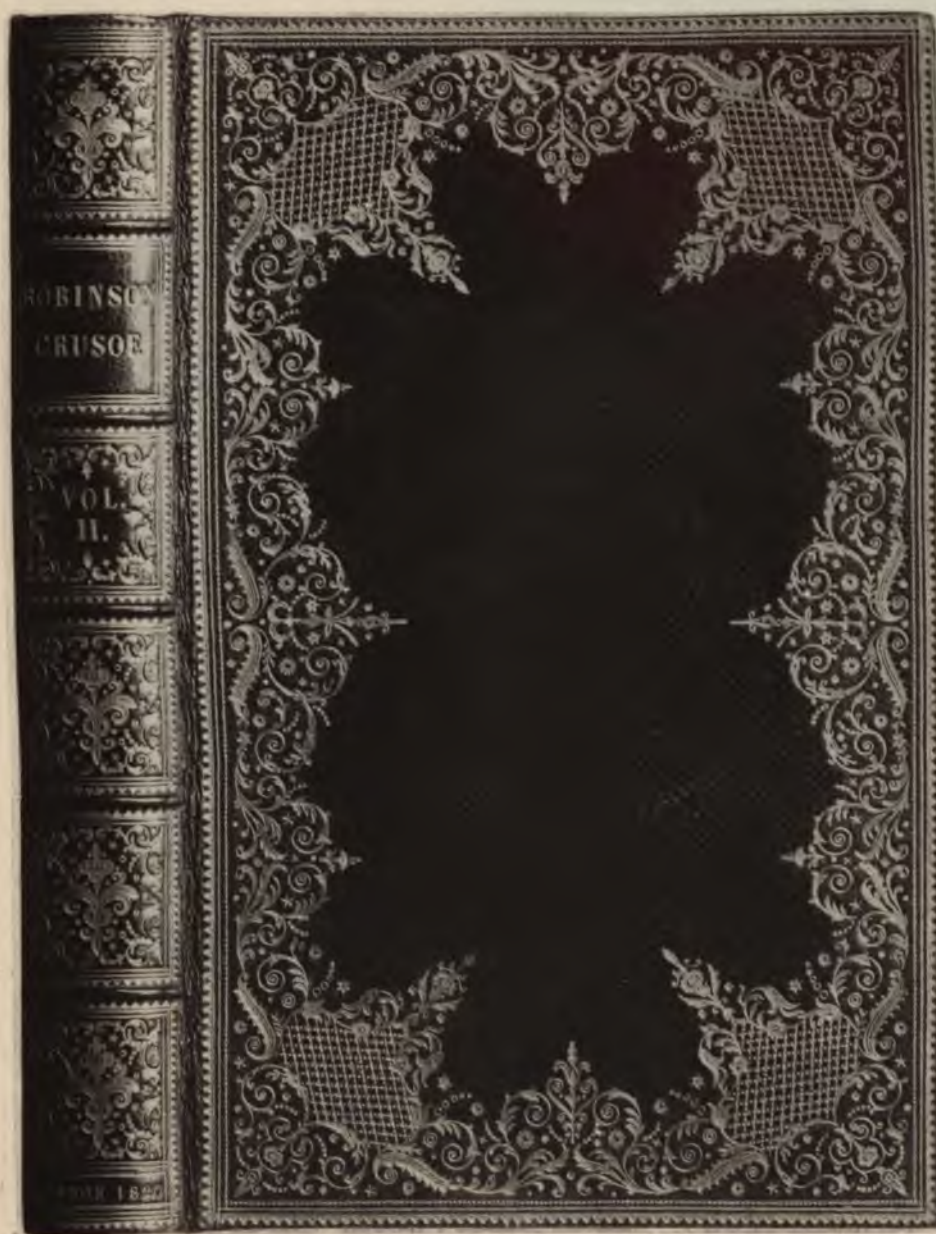


ROGERUS PAYNE.

Natus Vindebor: MDCXXXIX. denatus Londin: MDCCLXXXVII.

hic hanc graphice solertis BIBLIOTHECI Mvnyčōvov meritis BIBLIOPOLA dedit.

Simphus Thom. Breyer



DE FOE. ROBINSON CRUSOE. 18°, LONDON, 1820.

BINDING IN RED MOROCCO BY CHARLES LEWIS.

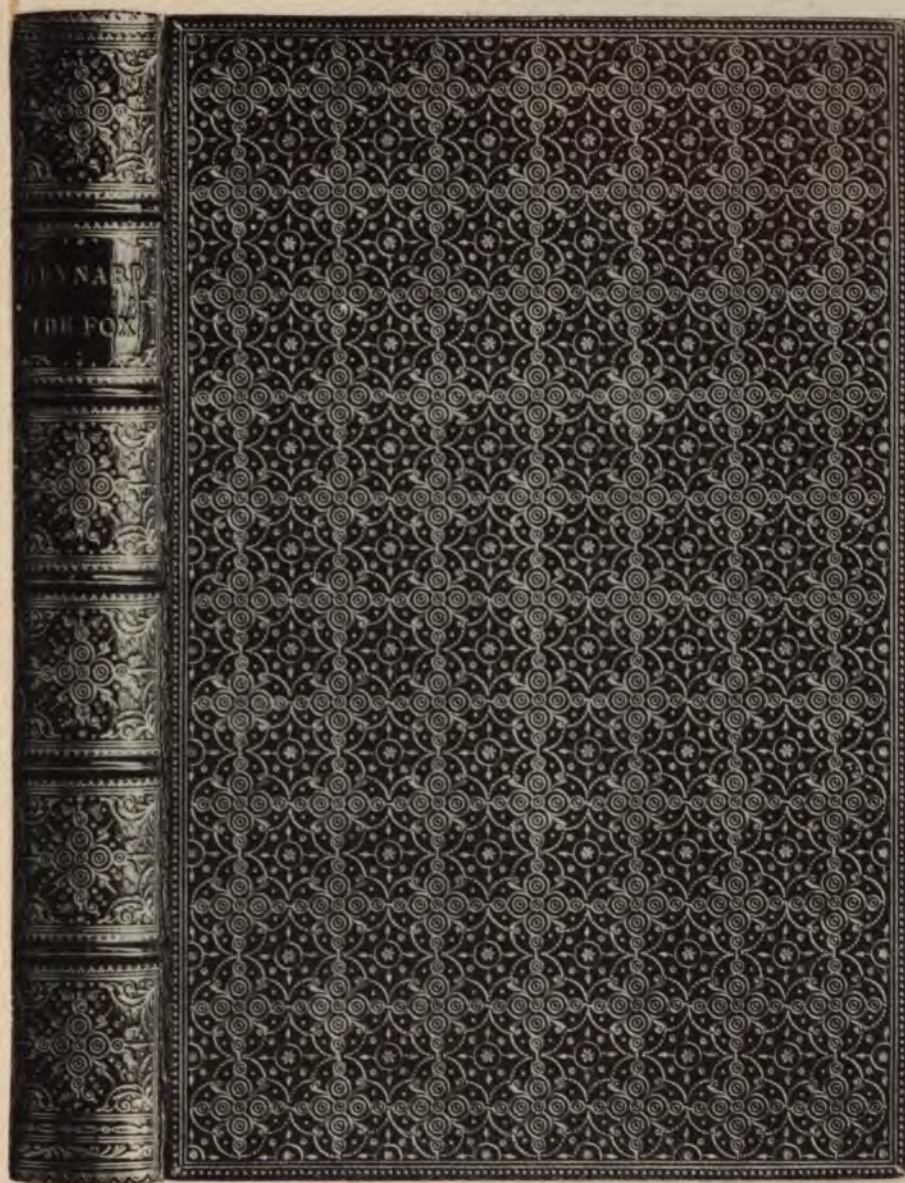
PLATE 44.



ÆSCHYLUS. 12°, VENICE, ALDUS, 1552.

RED MOROCCO BY CHARLES LEWIS.

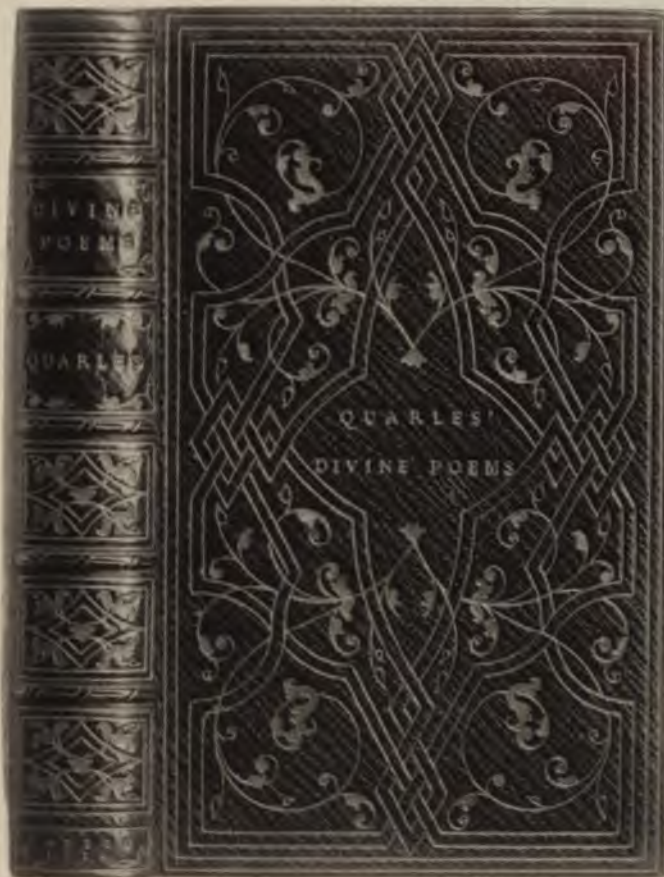
PLATE 45.



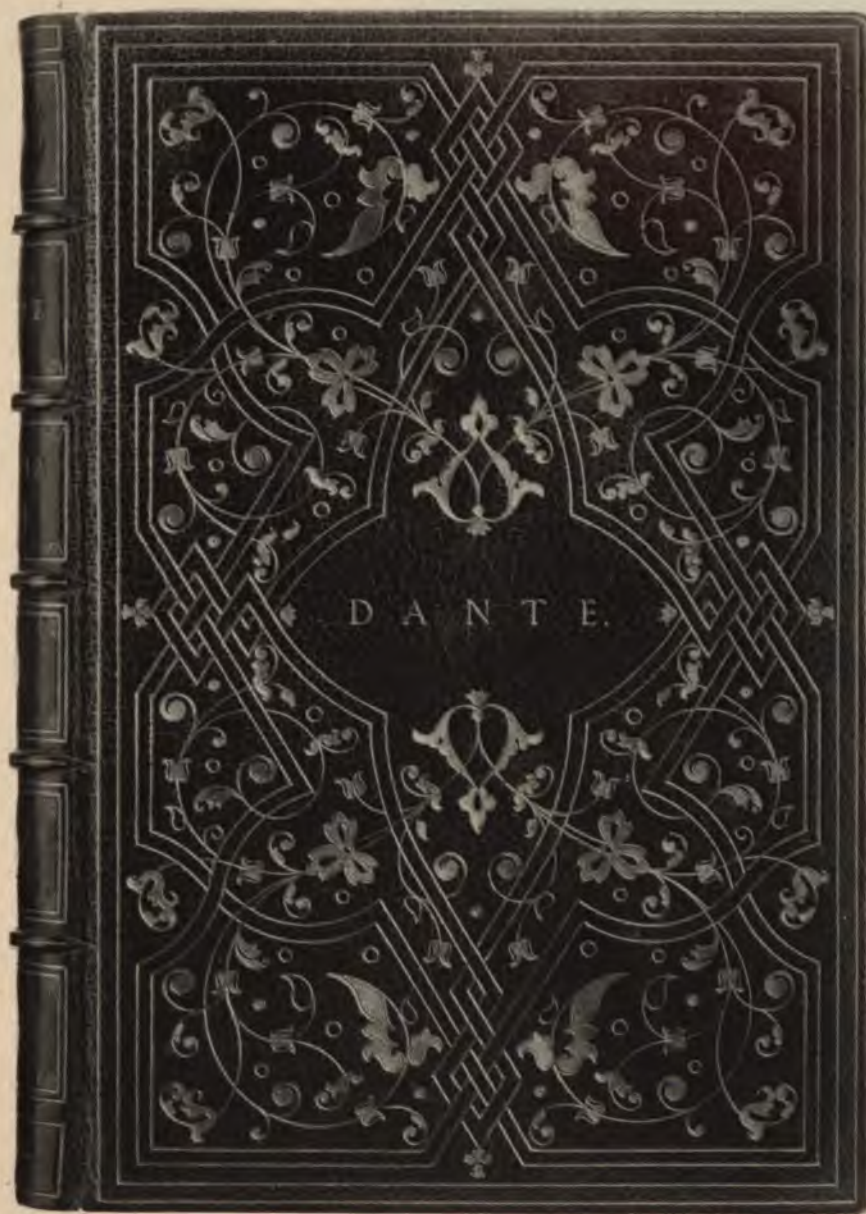
REYNARD THE FOX. 8°, LONDON, 1853.

BINDING BY F. BEDFORD.

PLATE 46.

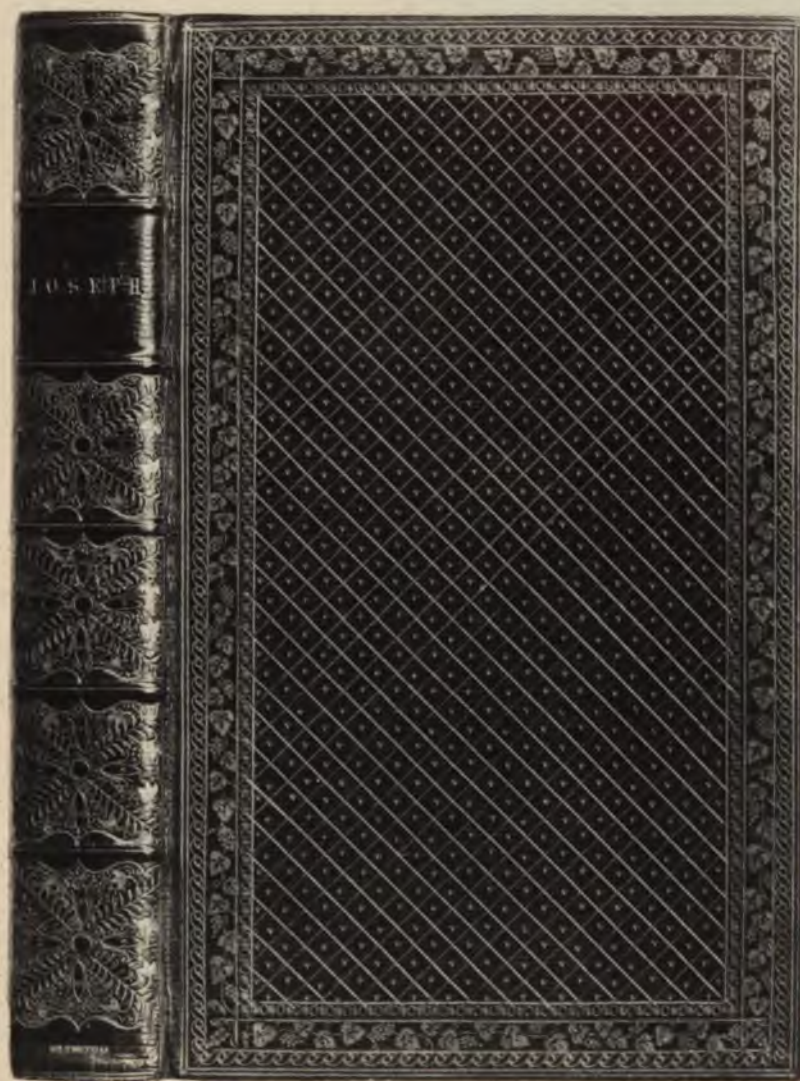


FRANCIS QUARLES. DIVINE POEMS. 12^o, LONDON, 1714.
BINDING BY RIVIÈRE.



DANTE. 8°, FLORENCE, 1544.
BROWN MOROCCO BY REVIÈRE.

PLATE 48.



BITAUBÉ. JOSEPH. 8°, PARIS, 1786.

GREEN MOROCCO BY BOZERIAN.

\mathbb{R}^n

PLATE 49.



BOILEAU. ŒUVRES. 5 Vols. 8°, 1747.

RED MOROCCO BY LEFÉBURE.

PLATE 51.

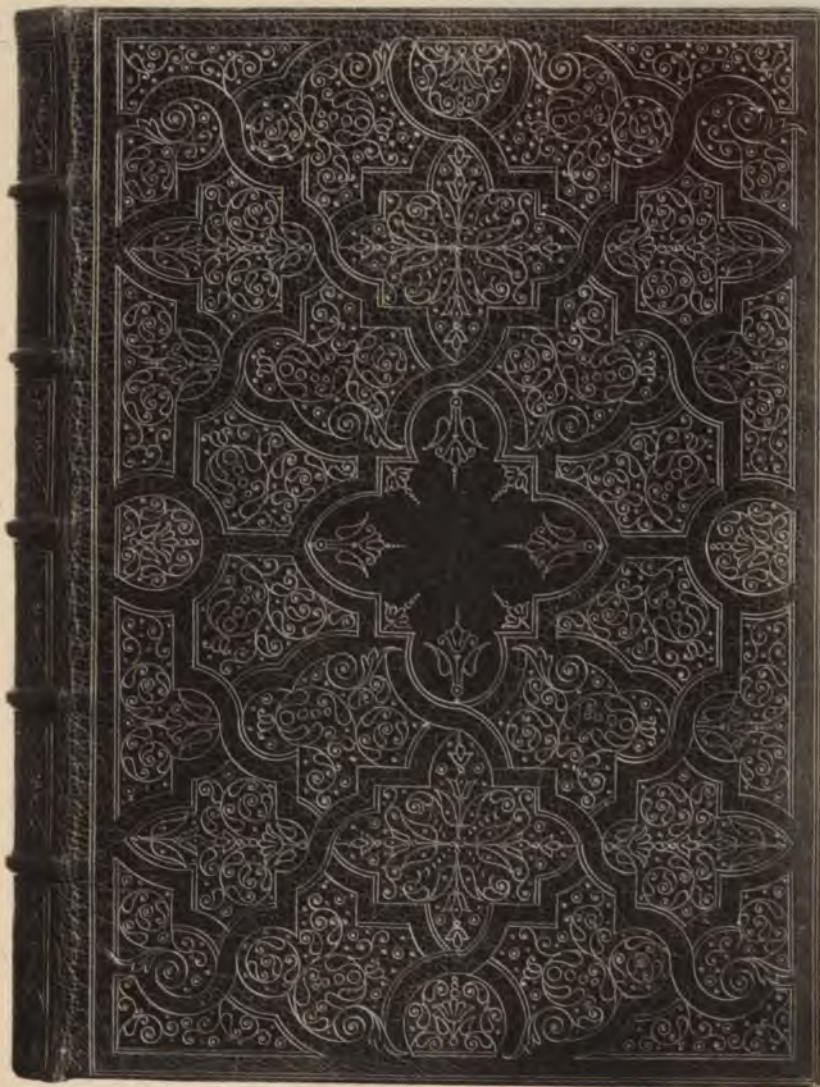


INSIDE OF COVER OF BOOK SHOWN IN PLATE 50.

PLATE 52.

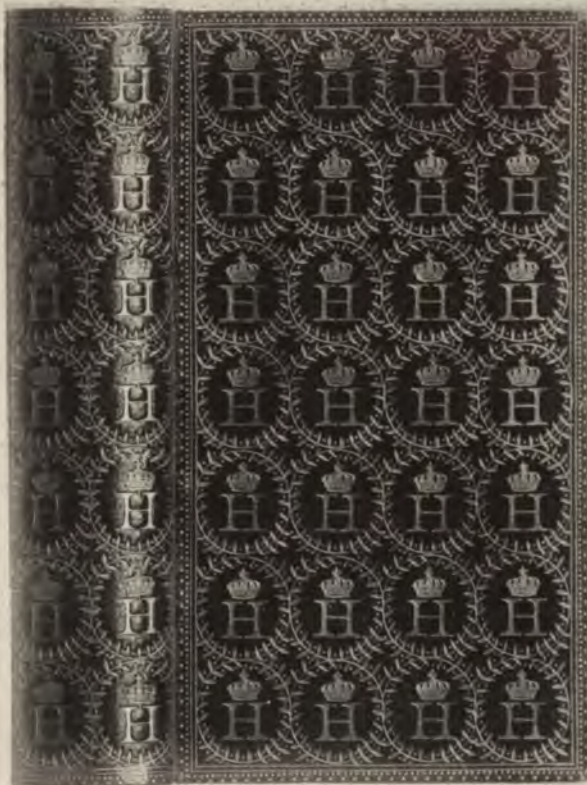


SPECULUM HUMANÆ VITÆ. 12°, PARIS, 1542.



HORÆ. FRENCH MS. 16TH CENTURY.
UPON VELLUM, WITH MINIATURES AND BORDERS, 4°.

PLATE 54.



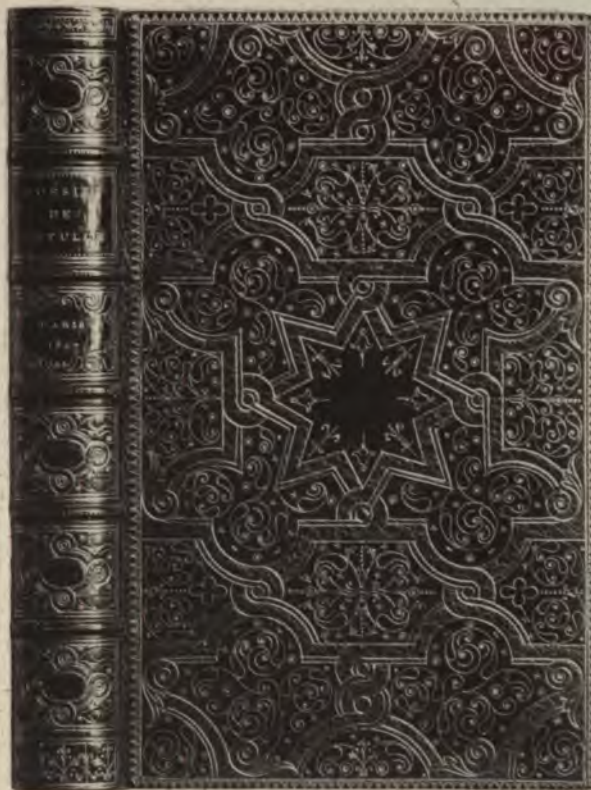
PÉRÉFIXE. HISTOIRE DU ROY HENRY LE GRAND.
12°, AMSTERDAM. ELZEVIER, 1661. OLIVE MOROCCO BY CAPÉ.



LA FABLE DE PSYCHÉ. FIGURES DE RAPHAEL. FOL. PARIS, 1802.

RED MOROCCO BY PETIT.

PLATE 56.



CATULLE. POÉSIES. 12°, PARIS, 1867.

INLAID MOROCCO BY HARDY.



ROMMANT DE LA ROSE. PARIS, J. PETIT, S. D. (CIRCA 1500).

RED MOROCCO BY LORTIC.



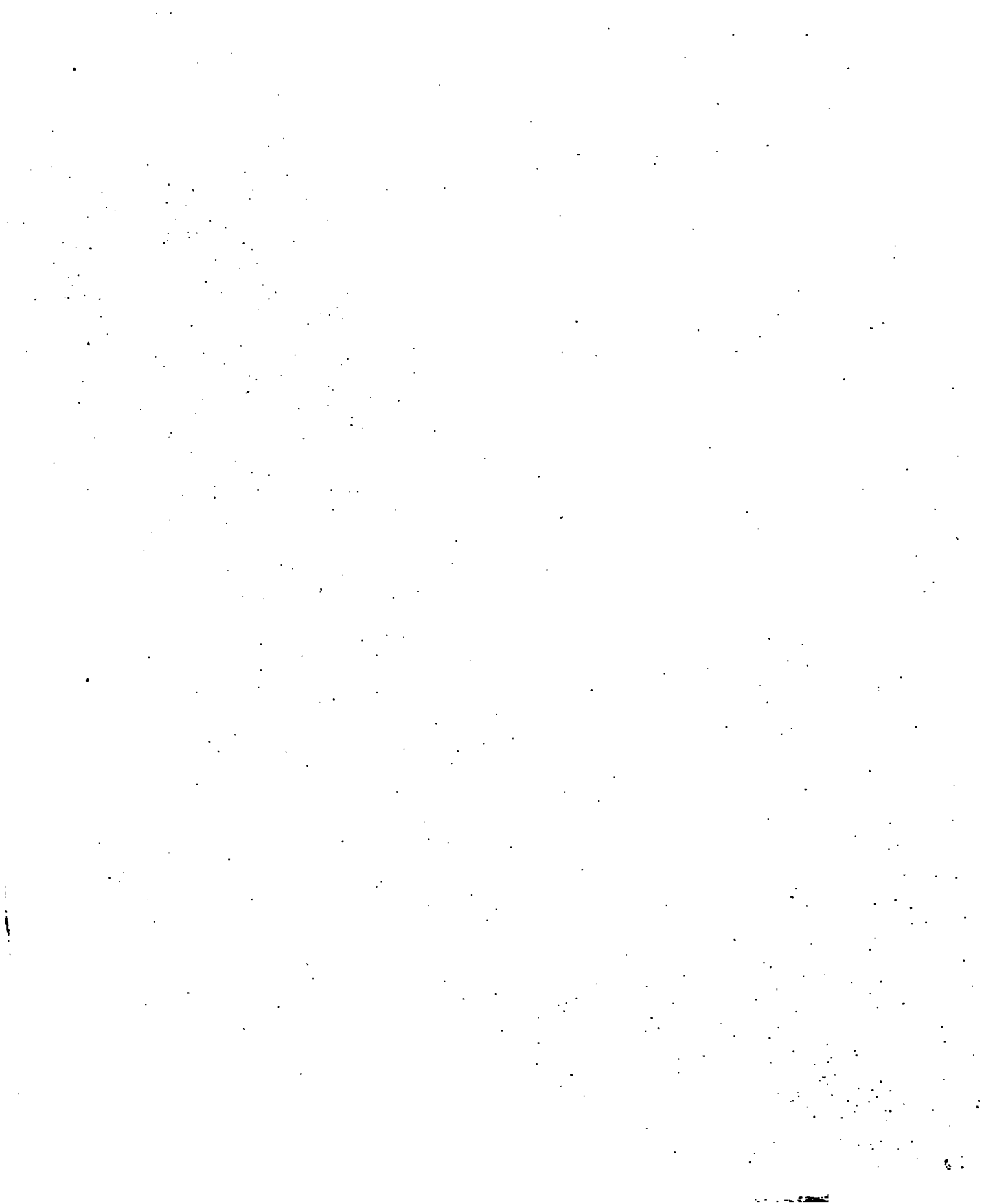
ILLUMINATED ENGLISH BOOK OF HOURS.
UPON VELLUM, 4°, 15TH CENTURY. INLAID MOROCCO BY LORTIC.



HISTOIRE DE MANON LESCAUT.
2 VOLS. 12°, LARGE PAPER, 1753.



PERSIAN MANUSCRIPT.
8°, PAINTED PERSIAN BINDING. EXECUTED ABOUT 1700.





BINDING UPON A FOLIO PERSIAN MANUSCRIPT.
EXECUTED IN THE LATE 16TH, OR EARLY 17TH CENTURY.

PLATE 62.



DUTCH SILVER REPOUSSÉ BINDING.
17TH CENTURY.

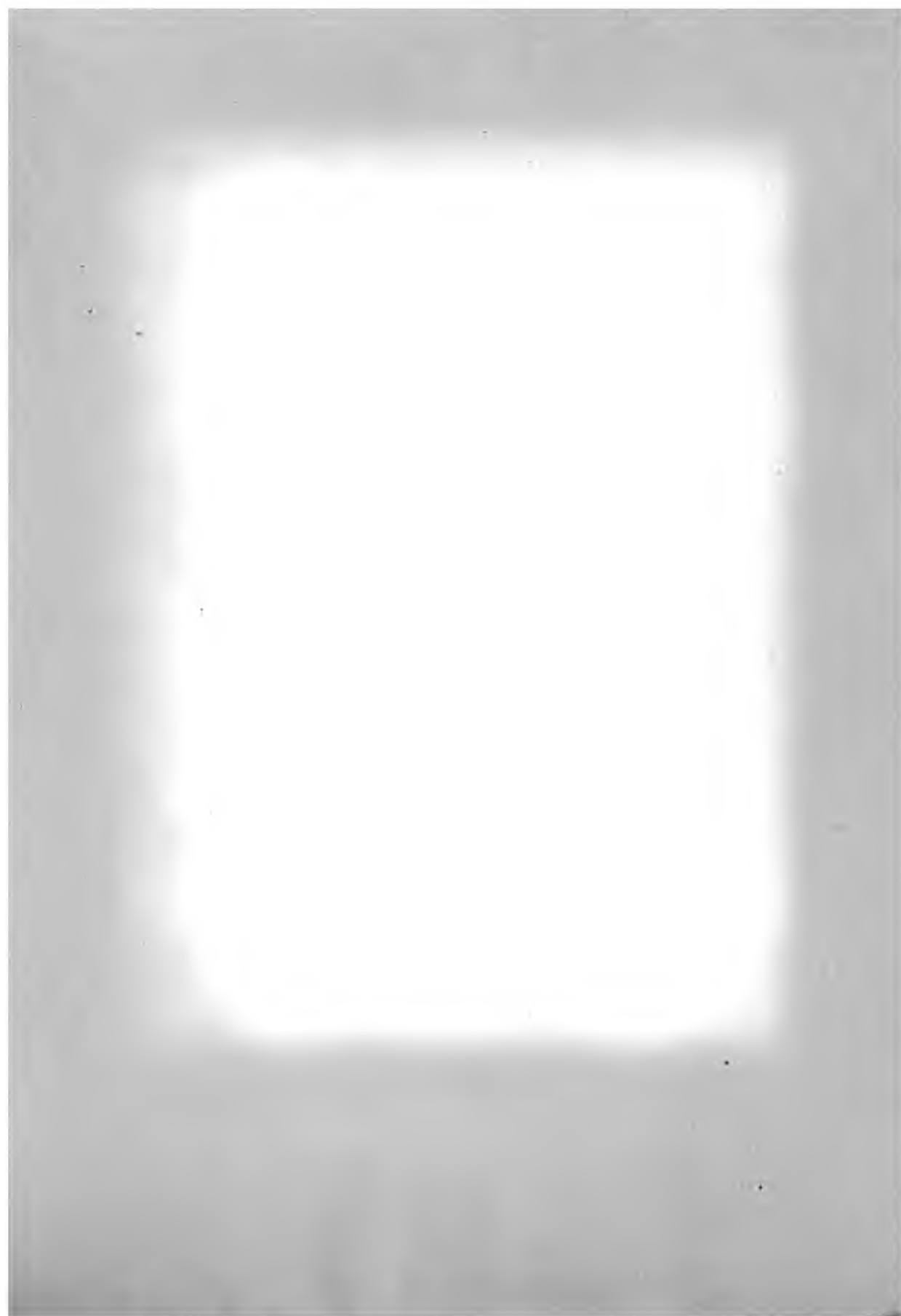
[REDACTED]



ILLUMINATED MS. UPON VELLUM. 4°, 16TH CENTURY.
OLD ENGLISH SILVER BINDING APPLIED UPON VELVET.







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